JUST Standards REAL BOOK

Project Manager: AARON STANG
Project Consultants: BILL GALLIFORD, ETHAN NEUBURG and PETE BARENBREGGE
Music Arranging, Engraving and Project Management:
ARTEMIS MUSIC LIMITED, Pinewood Studios, Iver Heath, Bucks, SL0 0NH, UK
www.artemismusic.com
US Arranging Supervisor: BILL GALLIFORD
Music Editors: BILL GALLIFORD and ETHAN NEUBURG
US Production Coordinator: SHARON MARLOW
Text Editor: NADINE DeMARCO
Discography Research: AARON STANG, DONNA SALZBURG and JEWYL ESTES
Copyright Clearance and Licensing: DAVE OLSEN and SHARON HARRIS
Art Design: CARMEN FORTUNATO

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HOW TO USE THIS FAKEBOOK

How to use this fakebook

Over the last several years, fakebooks have evolved from those "under-the-counter," unauthorized (and many times illegal) publications to often elaborately produced books that cover a wide range of musical genres. From their inception, fakebooks were designed to provide professional musicians with a cheat-sheet style of arrangement, where they could see the skeletal elements of a song in a brief single- or half-page format. But these early books were of poor print quality, were often mistake-ridden, and were sometimes filled with questionable song material. In the 1970s, the name of one particular fakebook was echoed across the professional music landscape: *The Real Book* began to change the face of fakebook publications. The arrangements were much more clearly presented; the chord symbols, melody lines, and general musical content were just as the working professional musician would play. Size and quality of print was improved, and the song selection was extremely appropriate. It set the standard for fakebooks. Only one problem: it was still an unauthorized publication. Thus, the stage was set for the music publishing world to develop and produce professional-quality, legal fakebooks.

The book you hold in your hands was designed to be an indispensable resource. Every effort has been made to provide **the best song material**—which is useful and applicable to the designated song genres throughout this series; **the best arrangements**—utilizing the skills of professional musicians across continents *(we did extensive research from existing print and recorded sources for every song, combined with the musical expertise of musicians around the globe to come up with the most commonly distilled arrangements)*; and **the finest quality of print**—easy to read from a reasonable distance and featuring a sharp, professional calligraphy print style.

What follows are some general guidelines describing our approach to developing these arrangements:

FORM & FORMAT

Verse/Chorus Designations: The most familiar portions of most of the songs in this collection are the *Chorus* sections, sometimes referred to as *Refrain* or *Head*. Many also included *Verses,* which are not as readily known. Whenever possible, we've tried to provide the *Verse* sections of each song, and have designated them accordingly.
Key Signatures: They can be found on the first music line, or system of each page only, or where any change of key might occur. You should assume that key applies throughout the song unless otherwise noted.
Rehearsal Letters: We've placed rehearsal letters at logical phrase breaks throughout the *Chorus* or main section of each song: $\boxed{A}$ $\boxed{B}$, etc.

Repeats, Endings: Traditional repeat markings are to be followed as usual. Endings are clearly numbered and indicate the total number of times they are to be played through. *(For solos, which are not accounted for in the form, we suggest you use the first endings and repeat as necessary.)*
Form Indicators: The following indicators are used throughout this book: D.C.; D.S.𝄋; D.C. al Coda; D.S.𝄋 al Coda; 𝄌 Coda; To Coda 𝄌

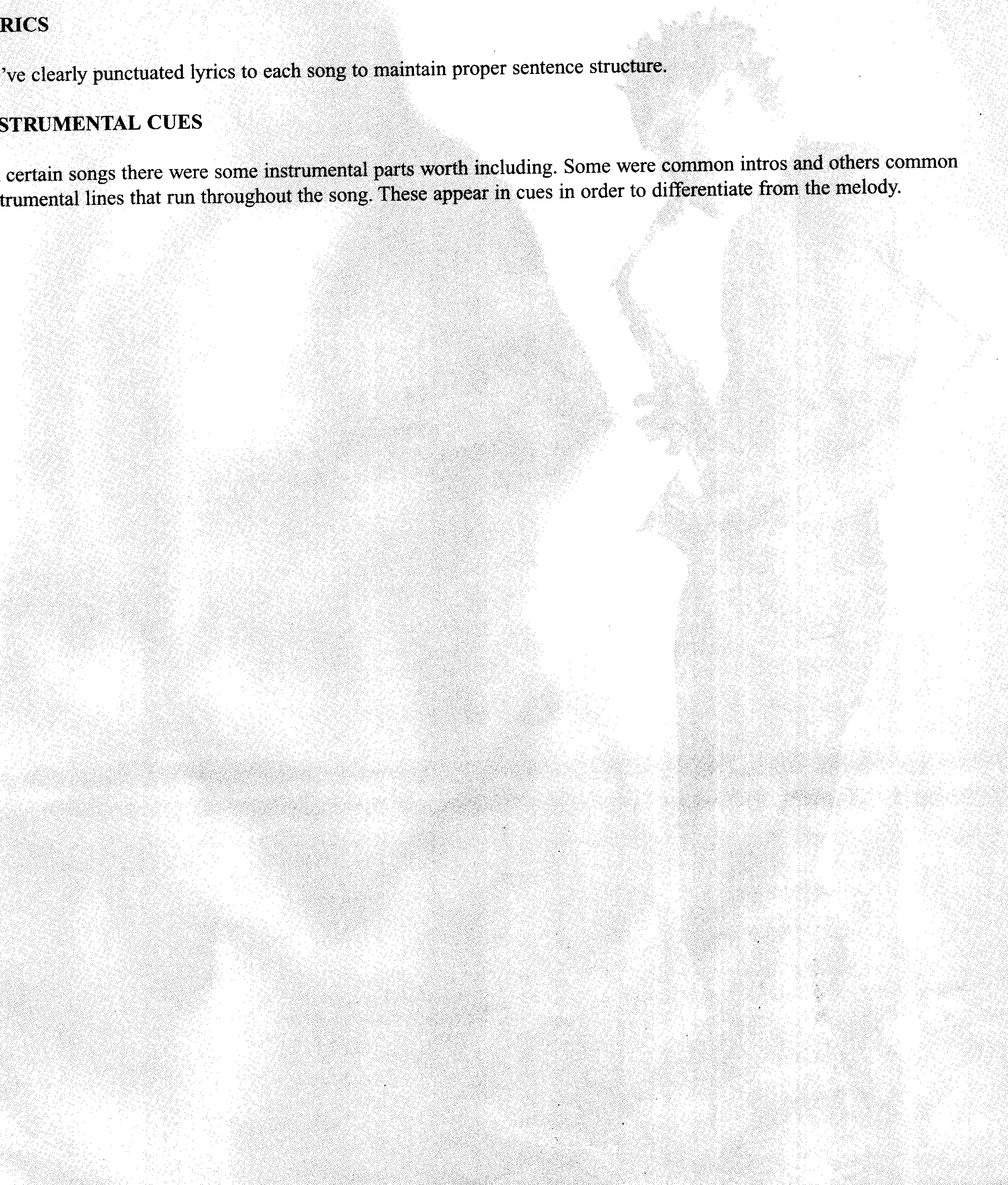
Optional D.C.: Some of the *Verse* sections contain more than one lyric line. It was a common practice in early piano/vocal sheet music to use repeats for the *Chorus* or *Refrain* sections only presumably because that represented the **main** song. The form did not take you back to the *Verse* section, effectively making the second lyric line optional. We've added the **Optional D.C.** indication within the first endings of the *Chorus* sections on a few songs where this instance applies. This simply gives the performer the option of going back to the beginning of the song (D.C.) to use the second lyric.

CHORDS

Main & Alternate Substitution Labeling: The chord symbols found directly above the melody line are what we consider the **main** chords. These chord choices are derived from either original changes found in the most reliable piano/vocal sources, from the most famous recorded sources, from notes or arrangements by the composers themselves, or from the most commonly known renditions typically played by professional musicians. We have also provided some **alternate substitutions**, which are shown in parentheses above the **main** symbols. These changes are derived from either selected popular recordings by artists highly identified with a particular song or are based on common alternate renderings. These chords are optional and may be either played in place of or in conjunction with the **main**

symbols. Notice that these chords will last as long as the **main** symbols or until the closing parenthesis is indicated.

Chord Labeling: Chords are labeled clearly according to their appropriate function. For instance, major triads will, of course, be identified by the appropriate letter name: C; B; ETC. Minor chords will simply include a lowercase m after each letter identifier: Cm; Am; ETC. Minor 7th, major 7th, dominant 7th, and diminished 7th chords follow the same course: Cm^7; $Cmaj^7$; C^7; $Cdim^7$; ETC. Any altered chord tones are put in parentheses: $C^{7(\flat 5)}$; $Cm^{7(\flat 5)}$; $C^{7\left(\substack{\flat 9\\ \flat 5}\right)}$; ETC.



LYRICS

We've clearly punctuated lyrics to each song to maintain proper sentence structure.

INSTRUMENTAL CUES

On certain songs there were some instrumental parts worth including. Some were common intros and others common instrumental lines that run throughout the song. These appear in cues in order to differentiate from the melody.

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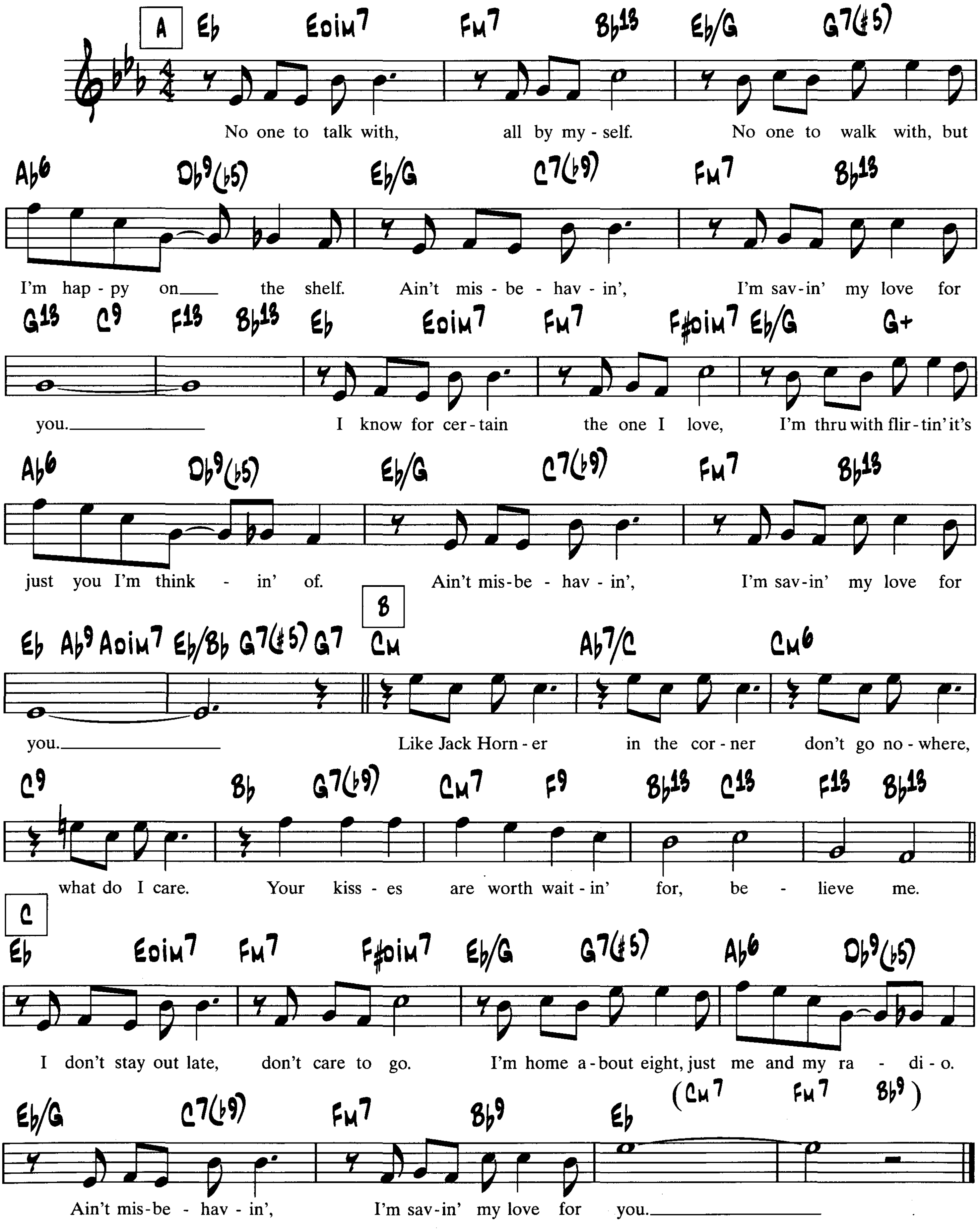
AIN'T MISBEHAVIN'

WORDS BY ANDY RAZAF
MUSIC BY THOMAS "FATS" WALLER AND HARRY BROOKS

MEDIUM


A
Eb EDIM7 FM7 Bb13 Eb/G G7(#5)
No one to talk with, all by my - self. No one to walk with, but
Ab6 Db9(b5) Eb/G C7(b9) FM7 Bb13
I'm hap - py on the shelf. Ain't mis - be - hav - in', I'm sav-in' my love for
G13 C9 F13 Bb13 Eb EDIM7 FM7 F#DIM7 Eb/G G+
you. I know for cer-tain the one I love, I'm thru with flir-tin' it's
Ab6 Db9(b5) Eb/G C7(b9) FM7 Bb13
just you I'm think - in' of. Ain't mis-be - hav - in', I'm sav-in' my love for
B
Eb Ab9 ADIM7 Eb/Bb G7(#5) G7 CM Ab7/C CM6
you. Like Jack Horn - er in the cor - ner don't go no - where,
C9 Bb G7(b9) CM7 F9 Bb13 C13 F13 Bb13
what do I care. Your kiss - es are worth wait - in' for, be - lieve me.
C
Eb EDIM7 FM7 F#DIM7 Eb/G G7(#5) Ab6 Db9(b5)
I don't stay out late, don't care to go. I'm home a - bout eight, just me and my ra - di - o.
Eb/G C7(b9) FM7 Bb9 Eb (CM7 FM7 Bb9)
Ain't mis-be - hav - in', I'm sav-in' my love for you.

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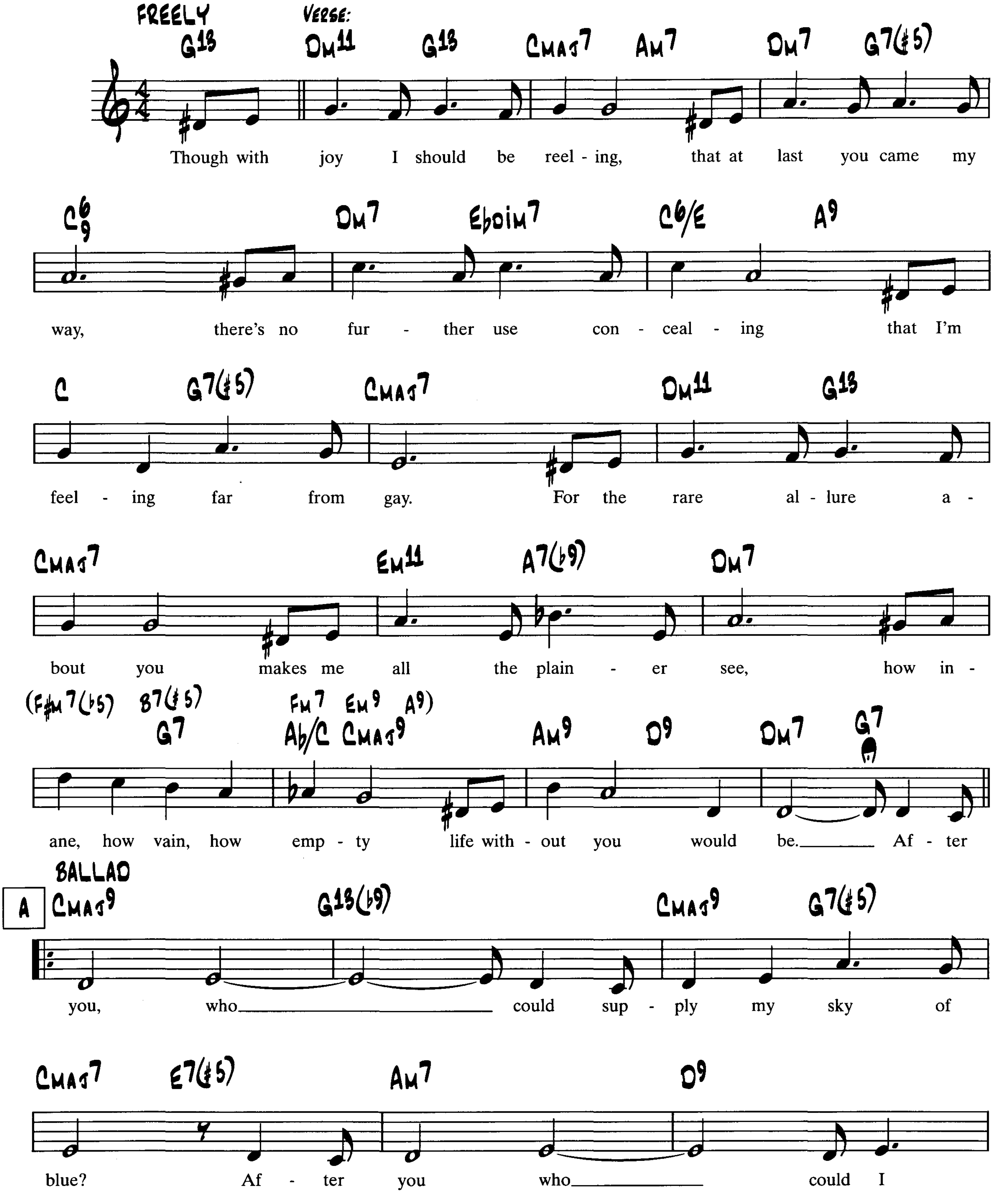
AFTER YOU

Music and Lyrics by COLE PORTER


FREELY
VERSE:
G13 Dm11 G13 Cmaj7 Am7 Dm7 G7(♯5)
Though with joy I should be reel - ing, that at last you came my
C6/9 Dm7 E♭dim7 C6/E A9
way, there's no fur - ther use con - ceal - ing that I'm
C G7(♯5) Cmaj7 Dm11 G13
feel - ing far from gay. For the rare al - lure a -
Cmaj7 Em11 A7(♭9) Dm7
bout you makes me all the plain - er see, how in -
(F♯m7(♭5) B7(♯5) Fm7 Em9 A9)
G7 A♭/C Cmaj9 Am9 D9 Dm7 G7
ane, how vain, how emp - ty life with - out you would be. Af - ter
BALLAD
A
Cmaj9 G13(♭9) Cmaj9 G7(♯5)
you, who could sup - ply my sky of
Cmaj7 E7(♯5) Am7 D9
blue? Af - ter you who could I

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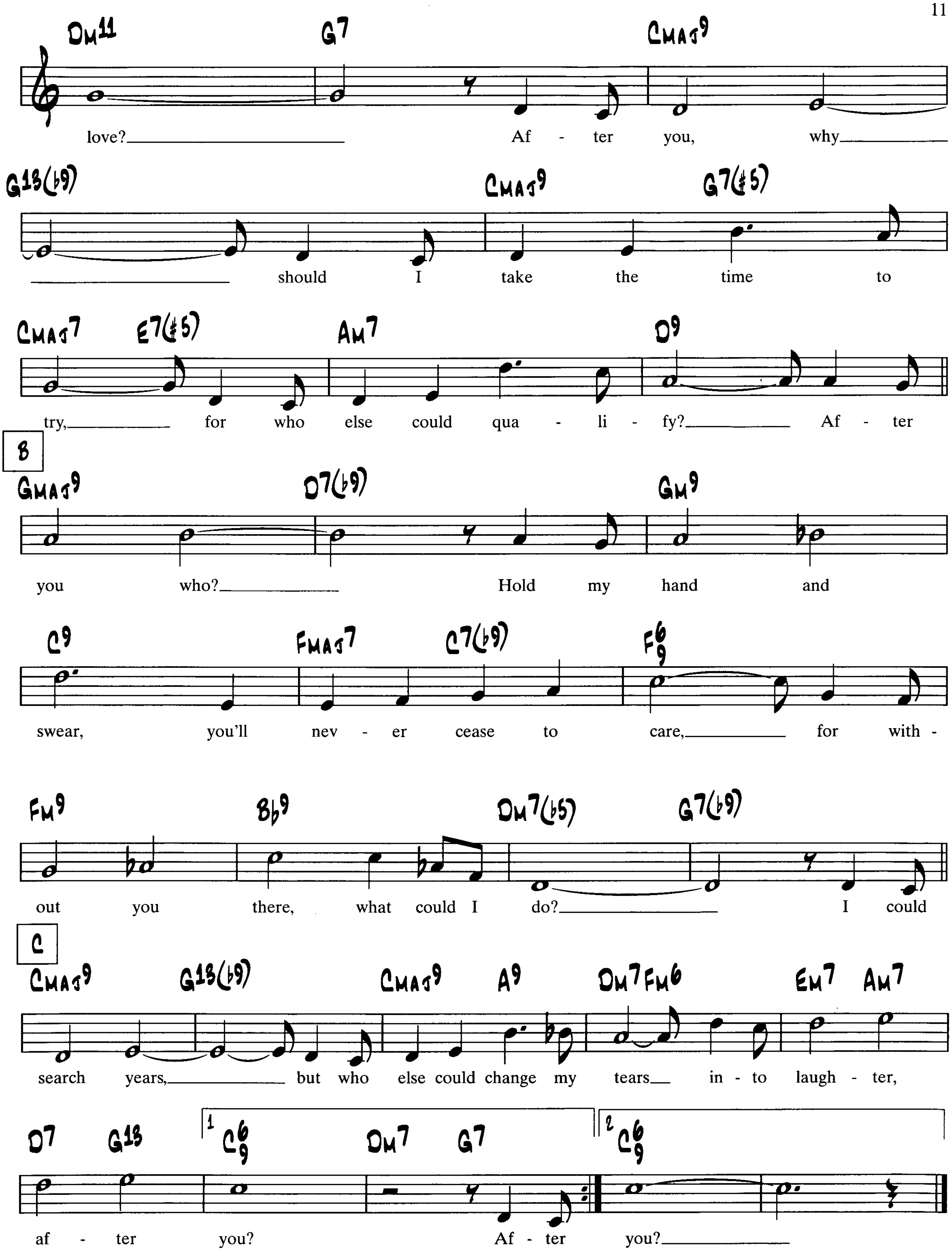
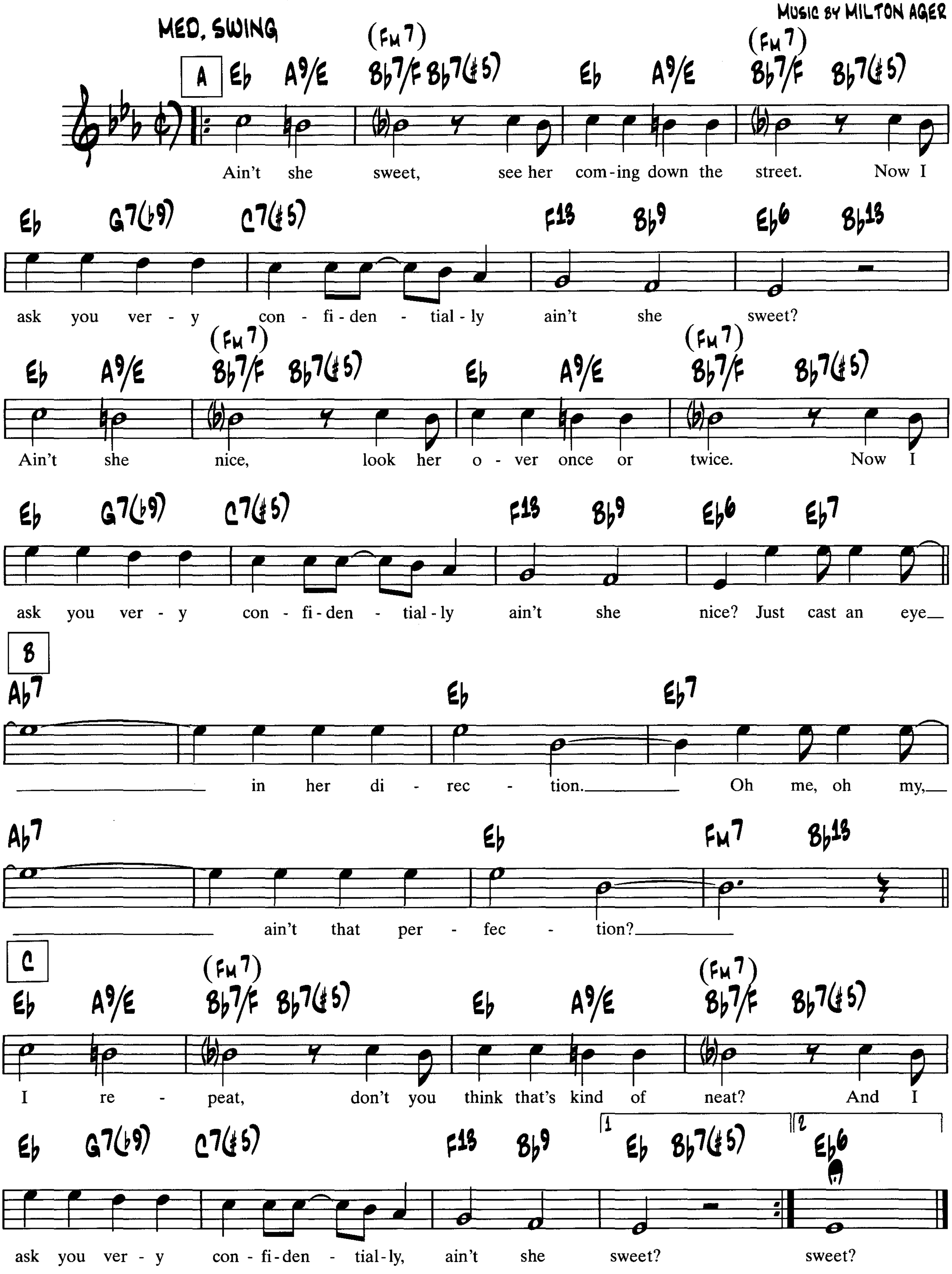

Dm11 G7 Cmaj9
love? Af - ter you, why
G13(b9) Cmaj9 G7(#5)
should I take the time to
Cmaj7 E7(#5) Am7 D9
try, for who else could qua - li - fy? Af - ter
B
Gmaj9 D7(b9) Gm9
you who? Hold my hand and
C9 Fmaj7 C7(b9) F6/9
swear, you'll nev - er cease to care, for with -
Fm9 Bb9 Dm7(b5) G7(b9)
out you there, what could I do? I could
C
Cmaj9 G13(b9) Cmaj9 A9 Dm7 Fm6 Em7 Am7
search years, but who else could change my tears in - to laugh - ter,
D7 G13 1 C6/9 Dm7 G7 2 C6/9
af - ter you? Af - ter you?

AIN'T SHE SWEET

WORDS BY JACK YELLEN
MUSIC BY MILTON AGER


MED. SWING
A
Eb A9/E (Fm7) Bb7/F Bb7(#5) Eb A9/E (Fm7) Bb7/F Bb7(#5)
Ain't she sweet, see her com-ing down the street. Now I
Eb G7(b9) C7(#5) F13 Bb9 Eb6 Bb13
ask you ver-y con-fi-den-tial-ly ain't she sweet?
Eb A9/E (Fm7) Bb7/F Bb7(#5) Eb A9/E (Fm7) Bb7/F Bb7(#5)
Ain't she nice, look her o-ver once or twice. Now I
Eb G7(b9) C7(#5) F13 Bb9 Eb6 Eb7
ask you ver-y con-fi-den-tial-ly ain't she nice? Just cast an eye
B
Ab7 Eb Eb7
in her di-rec-tion. Oh me, oh my,
Ab7 Eb Fm7 Bb13
ain't that per-fec-tion?
C
Eb A9/E (Fm7) Bb7/F Bb7(#5) Eb A9/E (Fm7) Bb7/F Bb7(#5)
I re-peat, don't you think that's kind of neat? And I
Eb G7(b9) C7(#5) F13 Bb9 1 Eb Bb7(#5) 2 Eb6
ask you ver-y con-fi-den-tial-ly, ain't she sweet? sweet?

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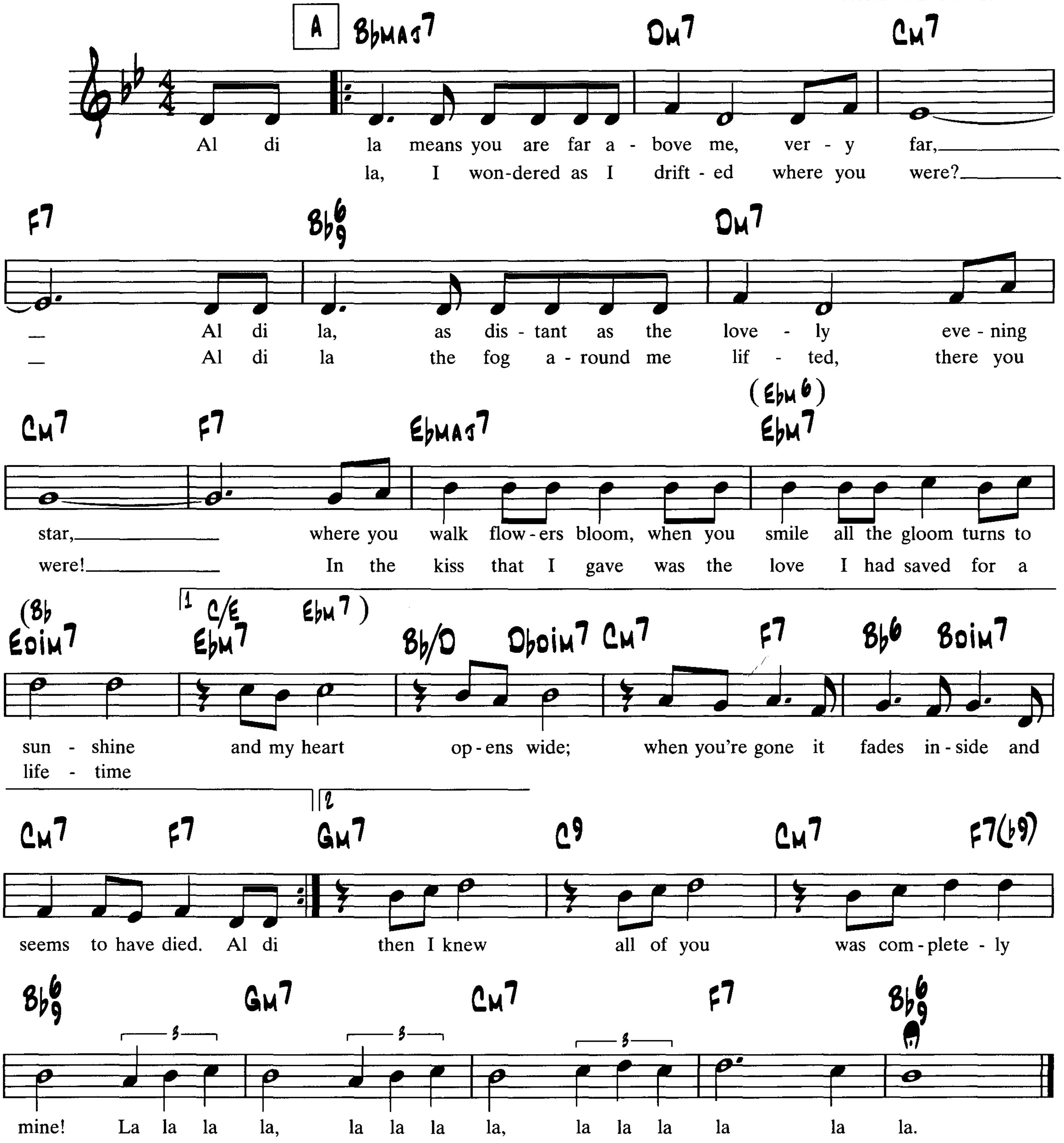
AL DI LA

ENGLISH WORDS BY ERVIN DRAKE
ORIGINAL ITALIAN WORDS BY MOGOL
MUSIC BY C. DONIDA

SLOWLY


A
Bbmaj7 Dm7 Cm7
Al di la means you are far a - bove me, ver - y far,
la, I won-dered as I drift - ed where you were?
F7 Bb6/9 Dm7
Al di la, as dis - tant as the love - ly eve - ning
Al di la the fog a - round me lif - ted, there you
Cm7 F7 Ebmaj7 (Ebm6) Ebm7
star, where you walk flow - ers bloom, when you smile all the gloom turns to
were! In the kiss that I gave was the love I had saved for a
(Bb Edim7 1. C/E Ebm7) Ebm7 Bb/D Dbdim7 Cm7 F7 Bb6 Bdim7
sun - shine and my heart op - ens wide; when you're gone it fades in - side and
life - time
Cm7 F7 2. Gm7 C9 Cm7 F7(b9)
seems to have died. Al di then I knew all of you was com - plete - ly
Bb6/9 Gm7 Cm7 F7 Bb6/9
3 3 3
mine! La la la la, la la la la, la la la la la la.

Italian lyrics:
Al di là del bene più prezioso; ci sei tu.
Al di là del sogno più ambizioso, ci sei tu.
Al di là delle cose più belle al di là delle stelle,
Ci sei tu, al di la ci sei tu
Per me, per me, soltanto per me.
Al di là del ,are più profundo; ci sei tu.
Al di là limiti del mondo ci sei tu.
Al si là della volta infinita al di là della vita
Ci sei tu, al si là, ci sei tu, per me!
La la la la, la la la la, la la la la la la.

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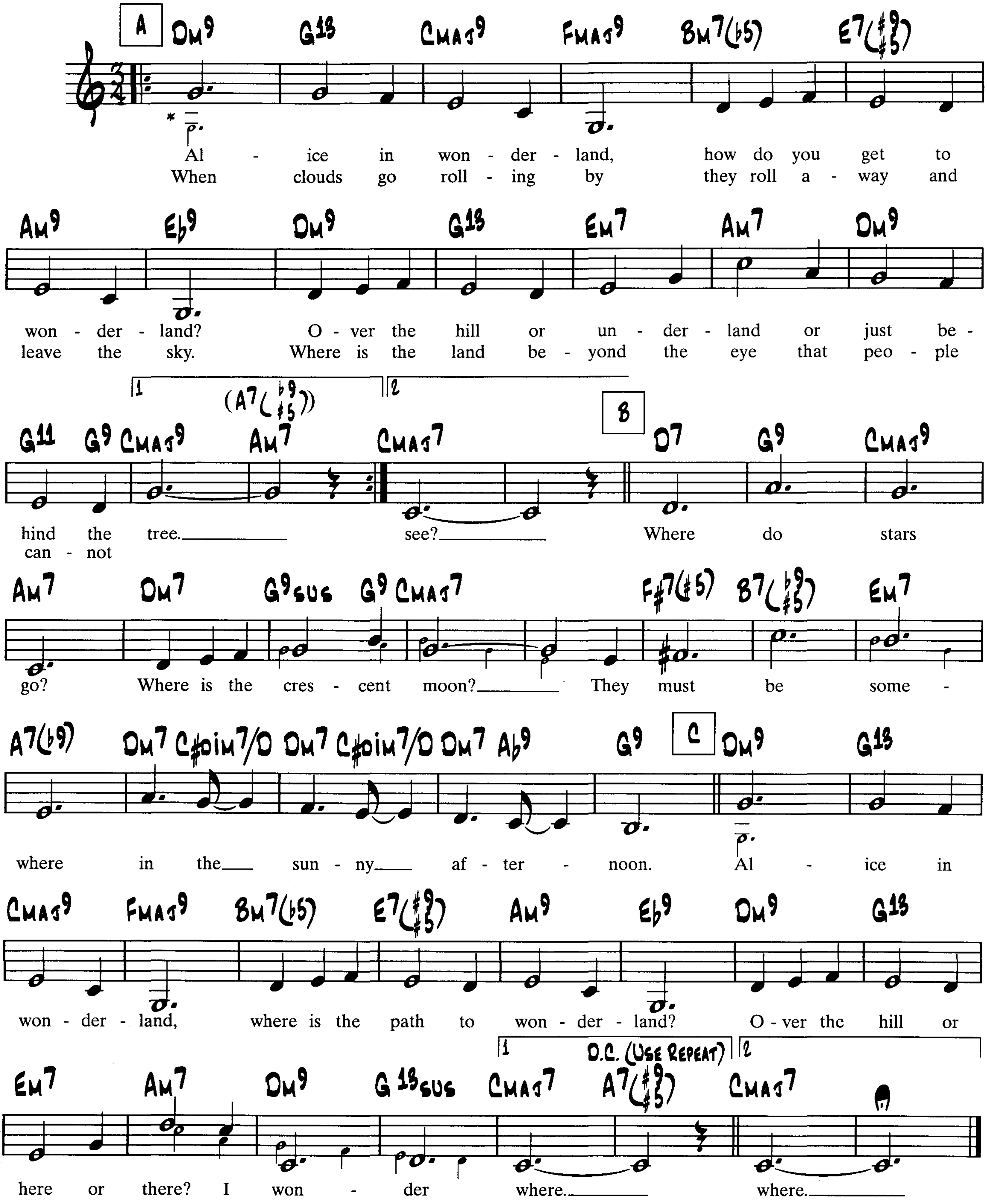
ALICE IN WONDERLAND

MUSIC BY SAMMY FAIN
WORDS BY BOB HILLIARD

JAZZ WALTZ


A
Dm9 G13 Cmaj9 Fmaj9 Bm7(♭5) E7(♯9/♯5)
*
Al - ice in won - der - land, how do you get to
When clouds go roll - ing by they roll a - way and
Am9 E♭9 Dm9 G13 Em7 Am7 Dm9
won - der - land? O - ver the hill or un - der - land or just be -
leave the sky. Where is the land be - yond the eye that peo - ple
1
(A7(♭9/♯5))
2
B
G11 G9 Cmaj9 Am7 Cmaj7 D7 G9 Cmaj9
hind the tree. see? Where do stars
can - not
Am7 Dm7 G9sus G9 Cmaj7 F♯7(♯5) B7(♭9/♯5) Em7
go? Where is the cres - cent moon? They must be some -
A7(♭9) Dm7 C♯dim7/D Dm7 C♯dim7/D Dm7 A♭9 G9
C
Dm9 G13
where in the sun - ny af - ter - noon. Al - ice in
Cmaj9 Fmaj9 Bm7(♭5) E7(♯9/♯5) Am9 E♭9 Dm9 G13
won - der - land, where is the path to won - der - land? O - ver the hill or
1
D.C. (USE REPEAT)
2
Em7 Am7 Dm9 G13sus Cmaj7 A7(♯9/♯5) Cmaj7
here or there? I won - der where. where.

* CUES REFLECT BILL EVANS RENDITION. HE USUALLY PLAYED SECTIONS A AND C ONE OCTAVE HIGHER

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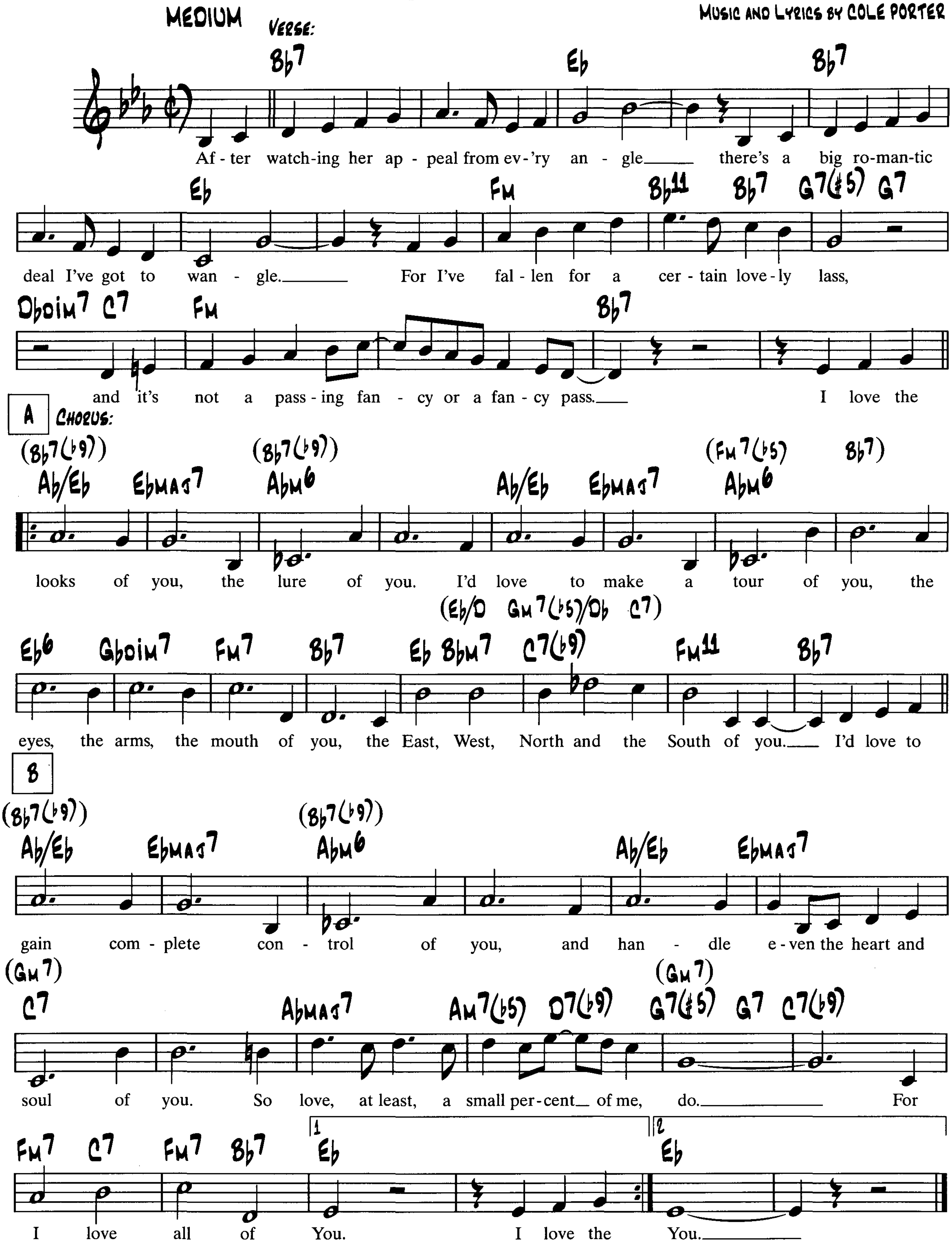
ALL OF YOU

Music and Lyrics by COLE PORTER


MEDIUM
VERSE:
Bb7 Eb Bb7
After watching her appeal from ev-'ry angle there's a big romantic
Eb Fm Bb11 Bb7 G7(#5) G7
deal I've got to wangle. For I've fallen for a certain lovely lass,
Dbdim7 C7 Fm Bb7
and it's not a passing fancy or a fancy pass. I love the
A
CHORUS:
(Bb7(b9)) Ab/Eb Ebmaj7 (Bb7(b9)) Abm6 Ab/Eb Ebmaj7 (Fm7(b5) Bb7) Abm6
looks of you, the lure of you. I'd love to make a tour of you, the
Eb6 Gbdim7 Fm7 Bb7 Eb Bbm7 C7(b9) (Eb/D Gm7(b5)/Db C7) Fm11 Bb7
eyes, the arms, the mouth of you, the East, West, North and the South of you. I'd love to
B
(Bb7(b9)) Ab/Eb Ebmaj7 (Bb7(b9)) Abm6 Ab/Eb Ebmaj7
gain complete control of you, and handle even the heart and
(Gm7) C7 Abmaj7 Am7(b5) D7(b9) (Gm7) G7(#5) G7 C7(b9)
soul of you. So love, at least, a small percent of me, do. For
Fm7 C7 Fm7 Bb7 1 Eb 2 Eb
I love all of You. I love the You.

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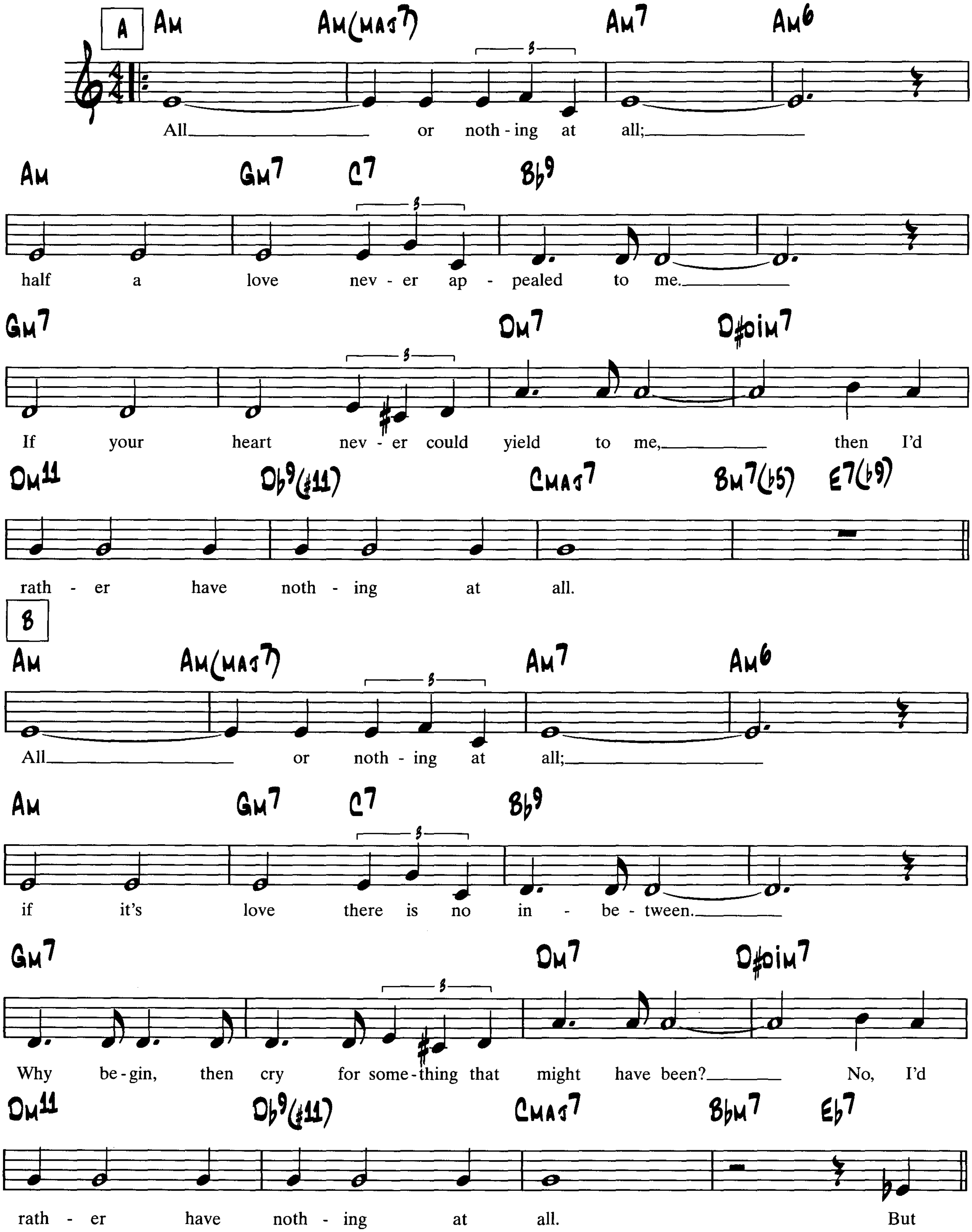
ALL OR NOTHING AT ALL

Music by ARTHUR ALTMAN
Words by JACK LAWRENCE

MED. SWING


A
Am Am(maj7) Am7 Am6
All or noth - ing at all;
Am Gm7 C7 Bb9
half a love nev - er ap - pealed to me.
Gm7 Dm7 D#dim7
If your heart nev - er could yield to me, then I'd
Dm11 Db9(#11) Cmaj7 Bm7(b5) E7(b9)
rath - er have noth - ing at all.
B
Am Am(maj7) Am7 Am6
All or noth - ing at all;
Am Gm7 C7 Bb9
if it's love there is no in - be - tween.
Gm7 Dm7 D#dim7
Why be - gin, then cry for some - thing that might have been? No, I'd
Dm11 Db9(#11) Cmaj7 Bbm7 Eb7
rath - er have noth - ing at all. But
3

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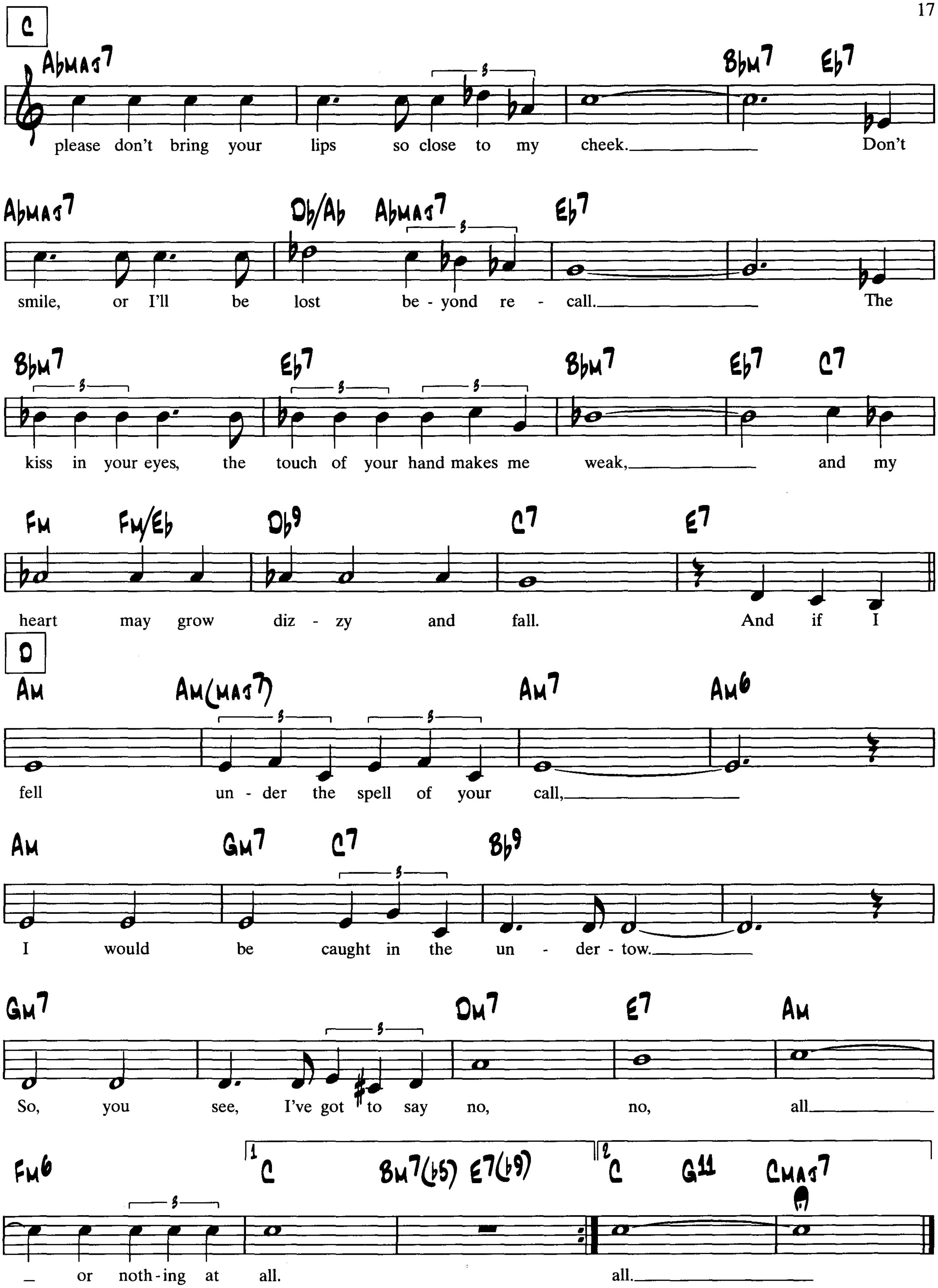
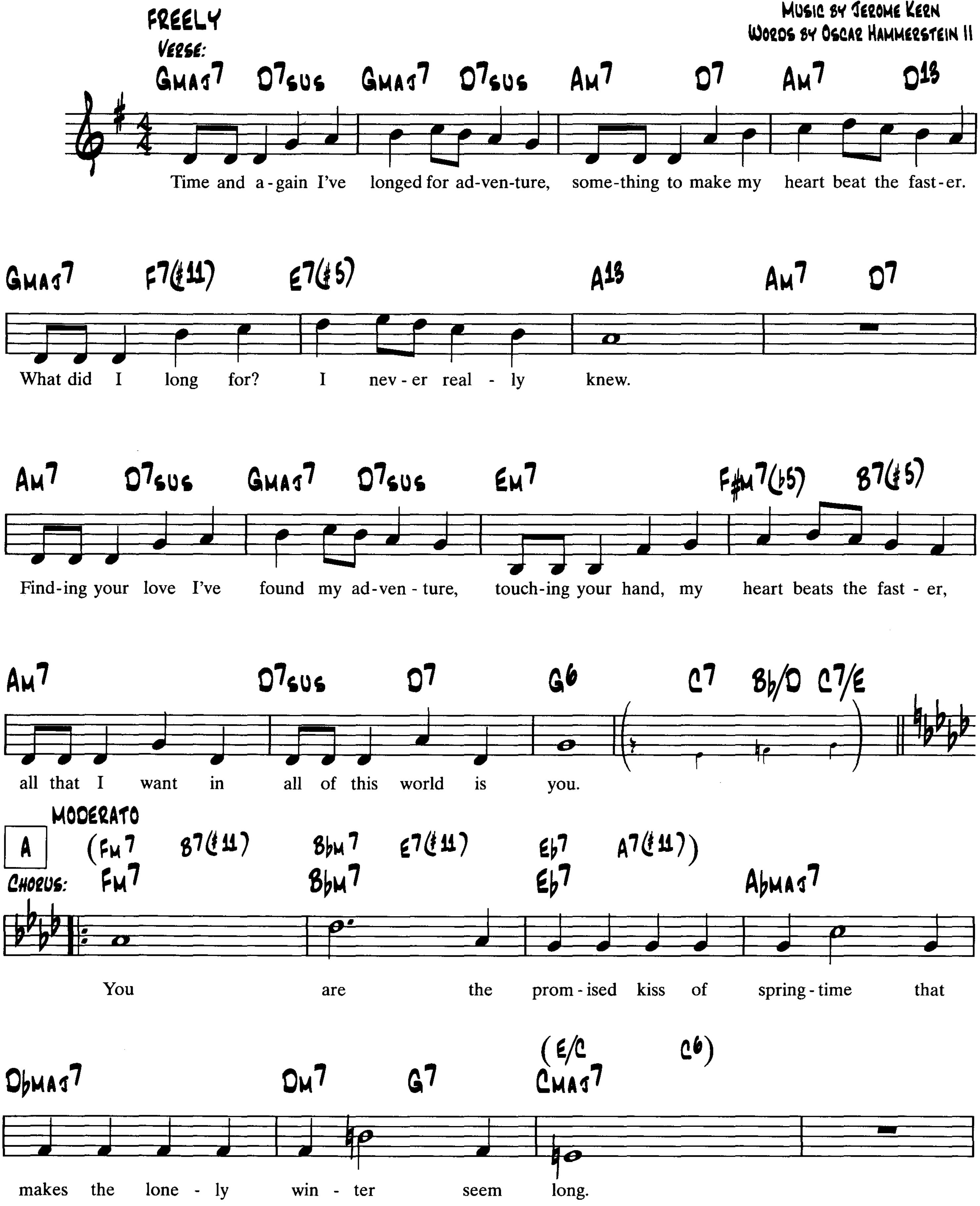

C
AbMAJ7
please don't bring your lips so close to my cheek.
BbM7 Eb7
Don't
AbMAJ7 Db/Ab AbMAJ7 Eb7
smile, or I'll be lost be - yond re - call.
The
BbM7 Eb7 BbM7 Eb7 C7
kiss in your eyes, the touch of your hand makes me weak,
and my
FM FM/Eb Db9 C7 E7
heart may grow diz - zy and fall.
And if I
D
AM AM(MAJ7) AM7 AM6
fell un - der the spell of your call,
AM GM7 C7 Bb9
I would be caught in the un - der - tow.
GM7 DM7 E7 AM
So, you see, I've got to say no, no, all
FM6 1 C BM7(b5) E7(b9) 2 C G11 CMAJ7
or noth - ing at all.
all.
3
3
3

ALL THE THINGS YOU ARE

MUSIC BY JEROME KERN
WORDS BY OSCAR HAMMERSTEIN II


FREELY
VERSE:
GMAJ7 D7SUS GMAJ7 D7SUS AM7 D7 AM7 D13
Time and a-gain I've longed for ad-ven-ture, some-thing to make my heart beat the fast-er.
GMAJ7 F7(#11) E7(#5) A13 AM7 D7
What did I long for? I nev-er real-ly knew.
AM7 D7SUS GMAJ7 D7SUS EM7 F#M7(b5) B7(#5)
Find-ing your love I've found my ad-ven-ture, touch-ing your hand, my heart beats the fast-er,
AM7 D7SUS D7 G6 C7 Bb/D C7/E
all that I want in all of this world is you.
MODERATO
A
(FM7 B7(#11) BbM7 E7(#11) Eb7 A7(#11))
CHORUS: FM7 BbM7 Eb7 AbMAJ7
You are the prom-ised kiss of spring-time that
(E/C C6)
DbMAJ7 DM7 G7 CMAJ7
makes the lone-ly win-ter seem long.

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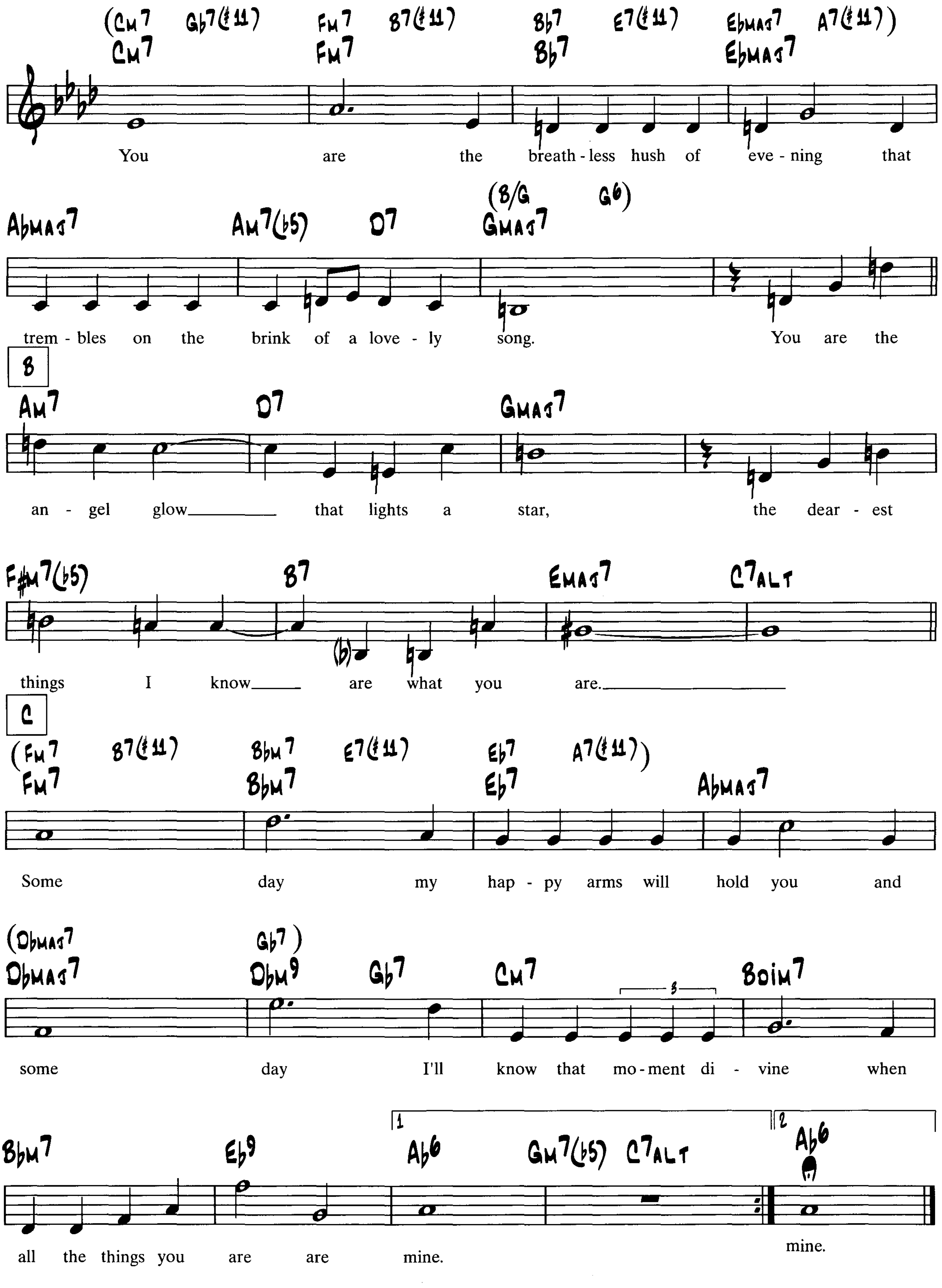
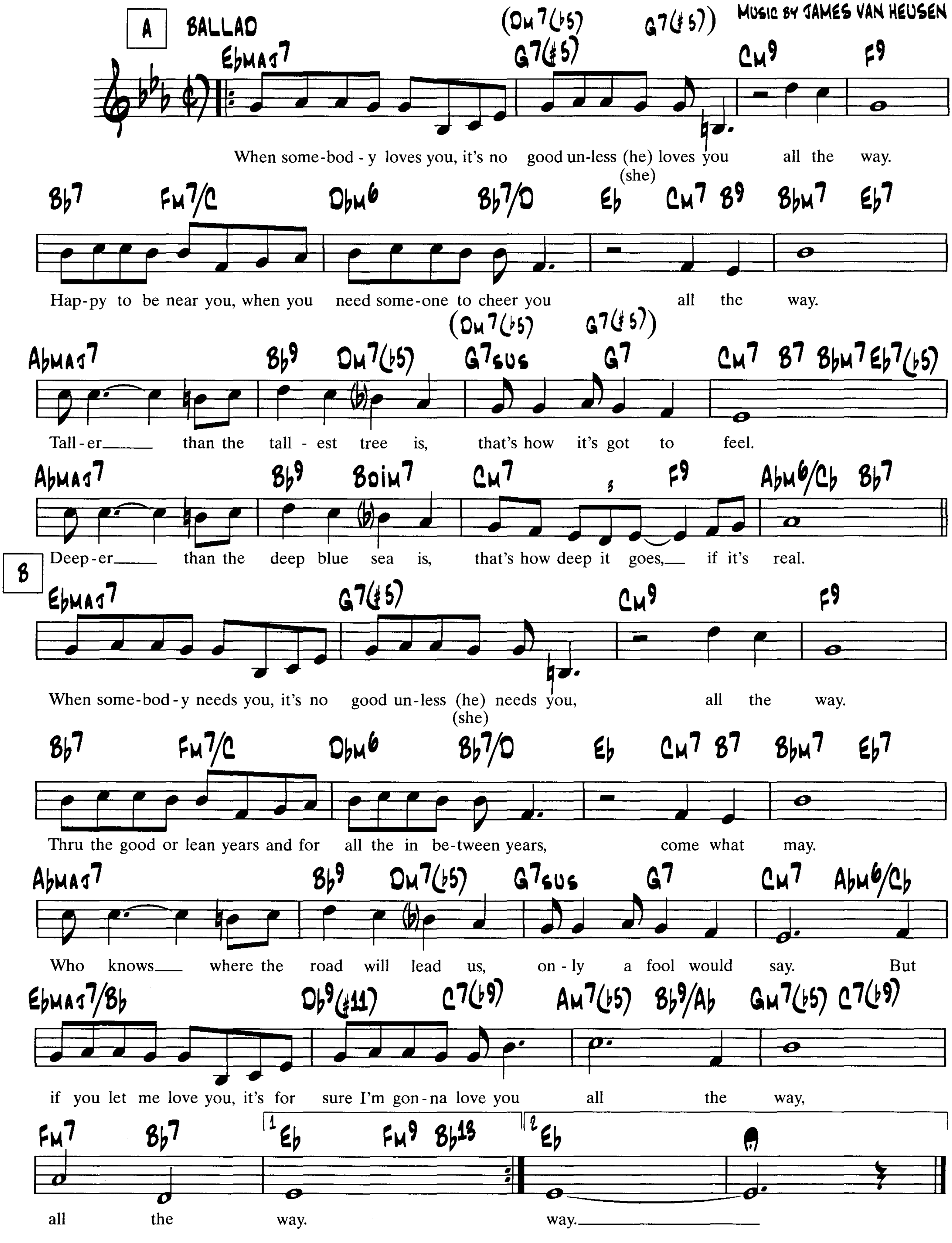

(CM7 Gb7(#11) FM7 B7(#11) Bb7 E7(#11) EbMAJ7 A7(#11))
CM7 FM7 Bb7 EbMAJ7
You are the breath-less hush of eve-ning that
(B/G G6)
AbMAJ7 AM7(b5) D7 GMAJ7
trem-bles on the brink of a love-ly song. You are the
B
AM7 D7 GMAJ7
an-gel glow that lights a star, the dear-est
F#M7(b5) B7 EMAJ7 C7ALT
(b)
things I know are what you are.
C
(FM7 B7(#11) BbM7 E7(#11) Eb7 A7(#11))
FM7 BbM7 Eb7 AbMAJ7
Some day my hap-py arms will hold you and
(DbMAJ7 Gb7)
DbMAJ7 DbM9 Gb7 CM7 BDIM7
3
some day I'll know that mo-ment di-vine when
1
2
BbM7 Eb9 Ab6 GM7(b5) C7ALT Ab6
all the things you are are mine.
mine.

ALL THE WAY

Lyric by SAMMY CAHN
Music by JAMES VAN HEUSEN


A
BALLAD
(Dm7(b5) G7(#5))
Ebmaj7 G7(#5) Cm9 F9
When some-bod-y loves you, it's no good un-less (he) loves you all the way.
(she)
Bb7 Fm7/C Dbm6 Bb7/D Eb Cm7 B9 Bbm7 Eb7
Hap-py to be near you, when you need some-one to cheer you all the way.
(Dm7(b5) G7(#5))
Abmaj7 Bb9 Dm7(b5) G7sus G7 Cm7 B7 Bbm7 Eb7(b5)
Tall-er than the tall-est tree is, that's how it's got to feel.
Abmaj7 Bb9 Bdim7 Cm7 F9 Abm6/Cb Bb7
3
Deep-er than the deep blue sea is, that's how deep it goes, if it's real.
B
Ebmaj7 G7(#5) Cm9 F9
When some-bod-y needs you, it's no good un-less (he) needs you, all the way.
(she)
Bb7 Fm7/C Dbm6 Bb7/D Eb Cm7 B7 Bbm7 Eb7
Thru the good or lean years and for all the in be-tween years, come what may.
Abmaj7 Bb9 Dm7(b5) G7sus G7 Cm7 Abm6/Cb
Who knows where the road will lead us, on-ly a fool would say. But
Ebmaj7/Bb Db9(#11) C7(b9) Am7(b5) Bb9/Ab Gm7(b5) C7(b9)
if you let me love you, it's for sure I'm gon-na love you all the way,
Fm7 Bb7 1 Eb Fm9 Bb13 2 Eb
all the way. way.

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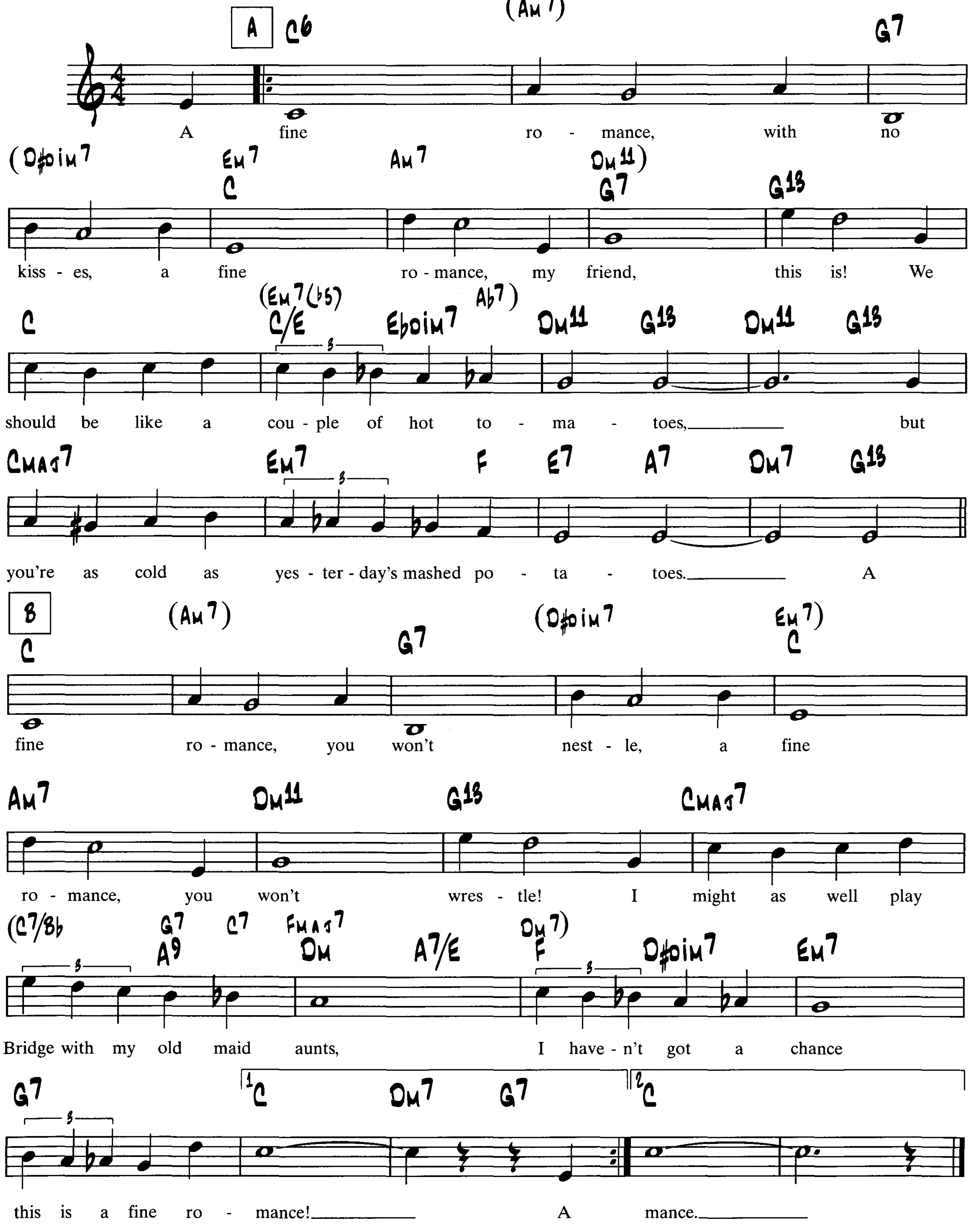
A FINE ROMANCE

MEDIUM/FAST

MUSIC BY JEROME KERN
WORDS BY DOROTHY FIELDS


A
C6 (AM7) G7
A fine ro - mance, with no
(D♯oIM7 EM7 AM7 DM11)
C G7 G13
kiss - es, a fine ro - mance, my friend, this is! We
(EM7(♭5) A♭7)
C C/E E♭oIM7 DM11 G13 DM11 G13
should be like a cou - ple of hot to - ma - toes, but
3
CMAJ7 EM7 F E7 A7 DM7 G13
you're as cold as yes - ter - day's mashed po - ta - toes. A
B
(AM7) (D♯oIM7 EM7)
C G7 C
fine ro - mance, you won't nest - le, a fine
AM7 DM11 G13 CMAJ7
ro - mance, you won't wres - tle! I might as well play
(C7/B♭ G7 C7 FMAJ7 DM7)
A9 DM A7/E F D♯oIM7 EM7
Bridge with my old maid aunts, I have - n't got a chance
G7 1 C DM7 G7 2 C
this is a fine ro - mance! A mance.

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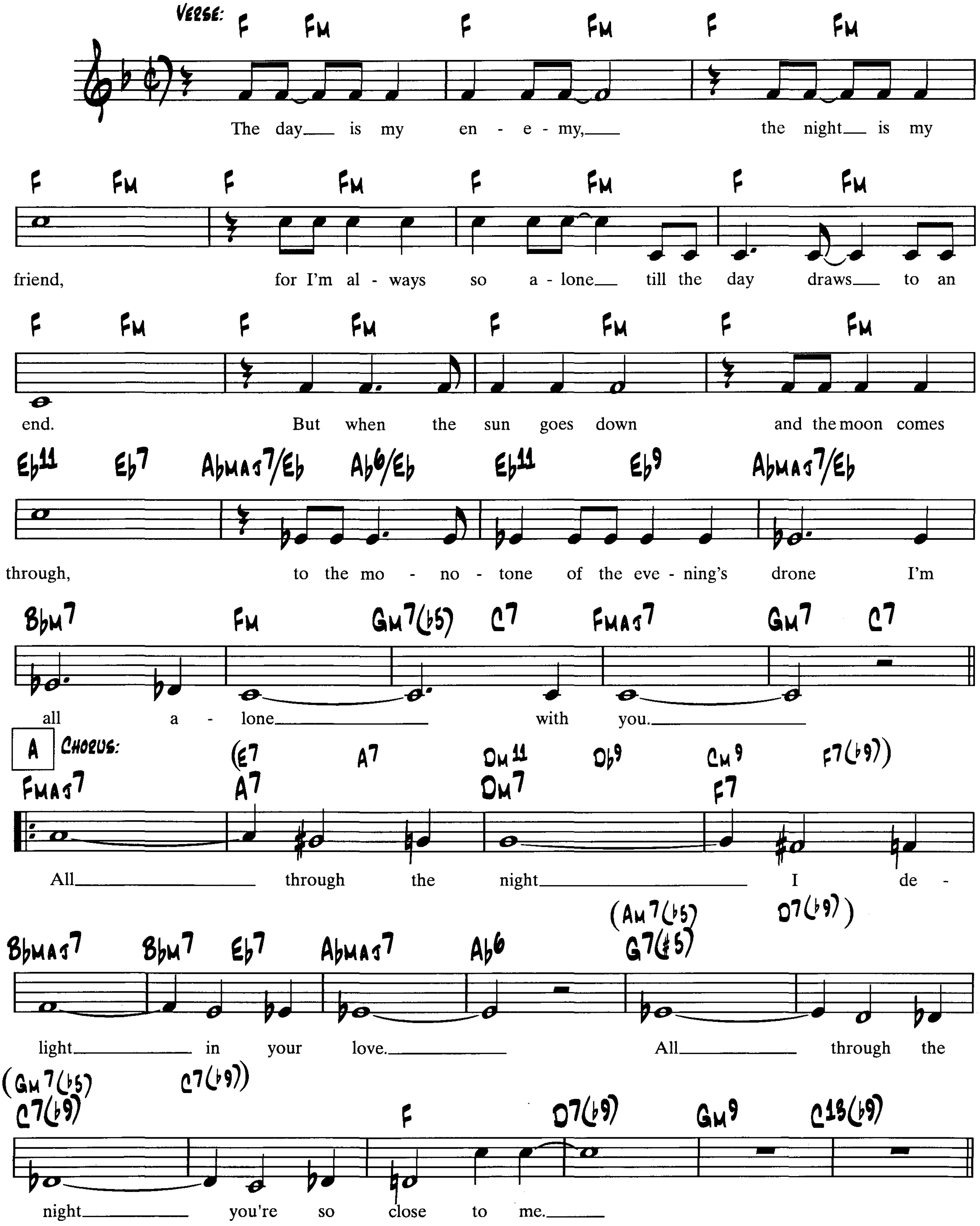
ALL THROUGH THE NIGHT

MEDIUM

WORDS AND MUSIC BY COLE PORTER


VERSE:
F FM F FM F FM
The day is my en - e - my, the night is my
F FM F FM F FM F FM
friend, for I'm al - ways so a - lone till the day draws to an
F FM F FM F FM F FM
end. But when the sun goes down and the moon comes
E♭11 E♭7 A♭MAJ7/E♭ A♭6/E♭ E♭11 E♭9 A♭MAJ7/E♭
through, to the mo - no - tone of the eve - ning's drone I'm
B♭M7 FM GM7(♭5) C7 FMAJ7 GM7 C7
all a - lone with you.
A CHORUS:
(E7 A7 DM11 D♭9 CM9 F7(♭9))
FMAJ7 A7 DM7 F7
All through the night I de -
(AM7(♭5) D7(♭9))
B♭MAJ7 B♭M7 E♭7 A♭MAJ7 A♭6 G7(♯5)
light in your love. All through the
(GM7(♭5) C7(♭9))
C7(♭9) F D7(♭9) GM9 C13(♭9)
night you're so close to me.

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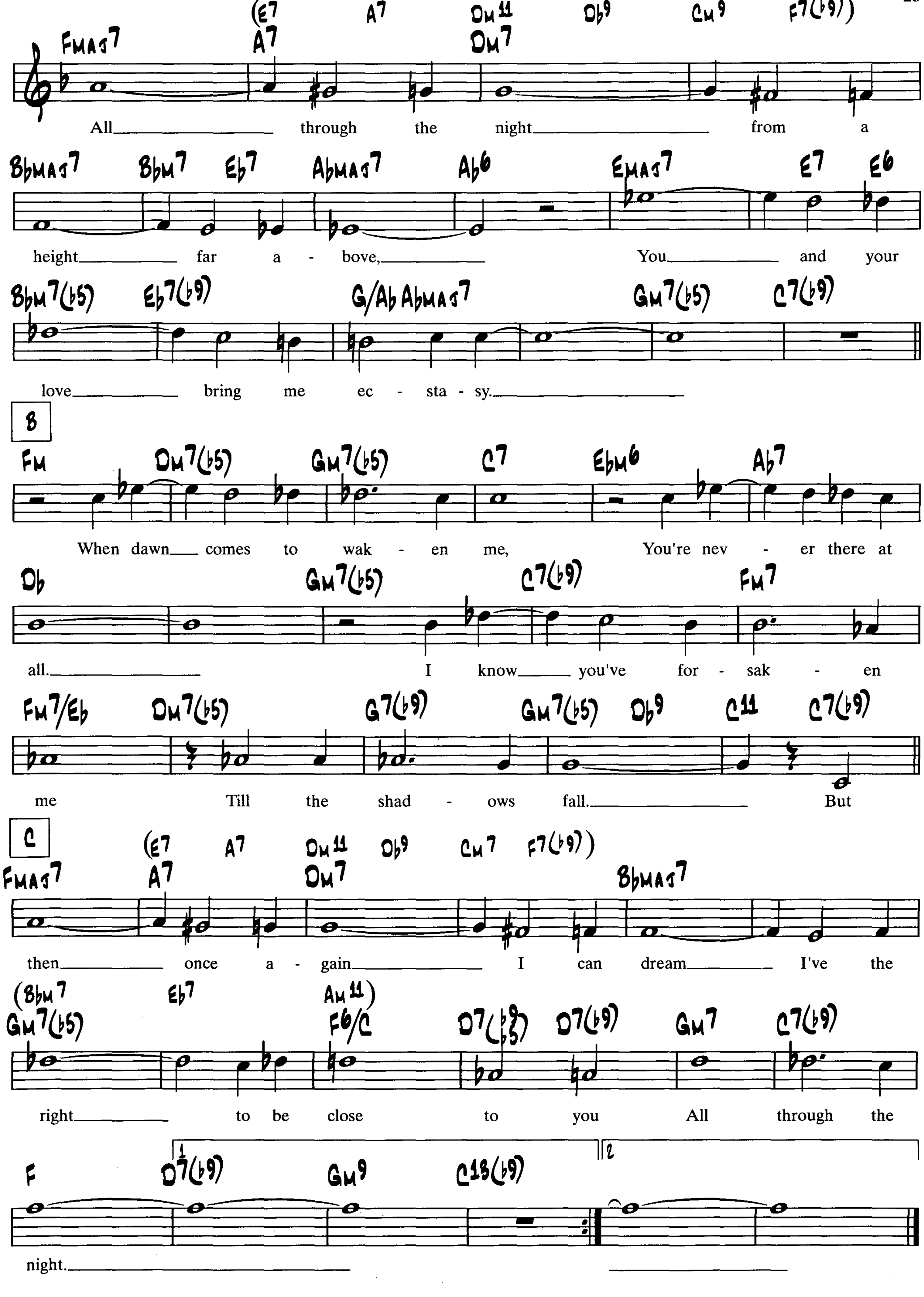
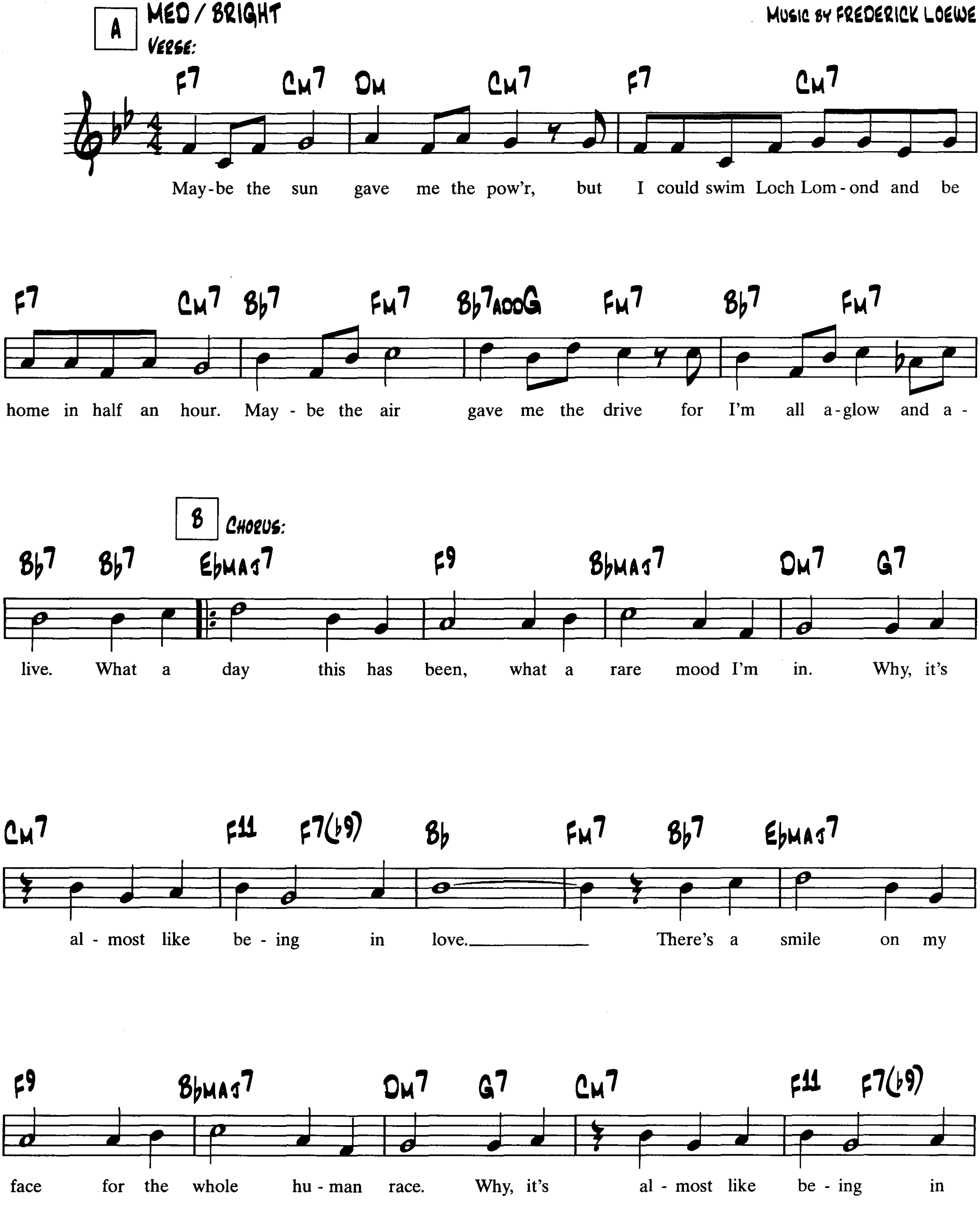

(E7 A7 Dm11 Db9 Cm9 F7(b9))
Fmaj7 A7 Dm7
All through the night from a
Bbmaj7 Bbm7 Eb7 Abmaj7 Ab6 Emaj7 E7 E6
height far a - bove, You and your
Bbm7(b5) Eb7(b9) G/Ab Abmaj7 Gm7(b5) C7(b9)
love bring me ec - sta - sy.
B
Fm Dm7(b5) Gm7(b5) C7 Ebm6 Ab7
When dawn comes to wak - en me, You're nev - er there at
Db Gm7(b5) C7(b9) Fm7
all. I know you've for - sak - en
Fm7/Eb Dm7(b5) G7(b9) Gm7(b5) Db9 C11 C7(b9)
me Till the shad - ows fall. But
C
(E7 A7 Dm11 Db9 Cm7 F7(b9))
Fmaj7 A7 Dm7 Bbmaj7
then once a - gain I can dream I've the
(Bbm7 Eb7 Am11)
Gm7(b5) F6/C D7(b9/b5) D7(b9) Gm7 C7(b9)
right to be close to you All through the
F 1 D7(b9) Gm9 C13(b9) 2
night.

ALMOST LIKE BEING IN LOVE

LYRICS BY ALAN J. LERNER
MUSIC BY FREDERICK LOEWE


A
MED / BRIGHT
VERSE:
F7 Cm7 Dm Cm7 F7 Cm7
May-be the sun gave me the pow'r, but I could swim Loch Lom-ond and be
F7 Cm7 Bb7 Fm7 Bb7addG Fm7 Bb7 Fm7
home in half an hour. May - be the air gave me the drive for I'm all a-glow and a -
B
CHORUS:
Bb7 Bb7 Ebmaj7 F9 Bbmaj7 Dm7 G7
live. What a day this has been, what a rare mood I'm in. Why, it's
Cm7 F11 F7(b9) Bb Fm7 Bb7 Ebmaj7
al - most like be - ing in love. There's a smile on my
F9 Bbmaj7 Dm7 G7 Cm7 F11 F7(b9)
face for the whole hu - man race. Why, it's al - most like be - ing in

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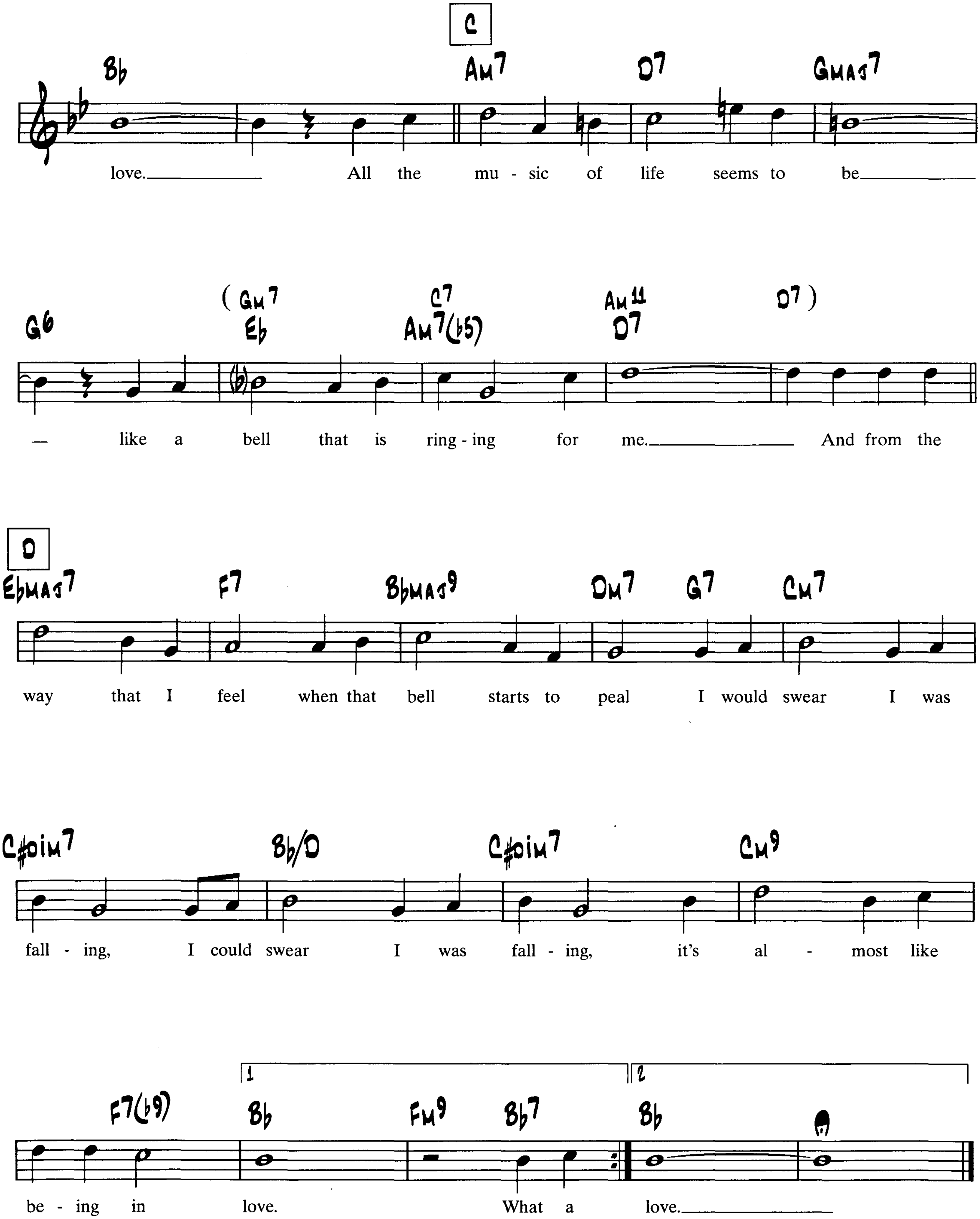
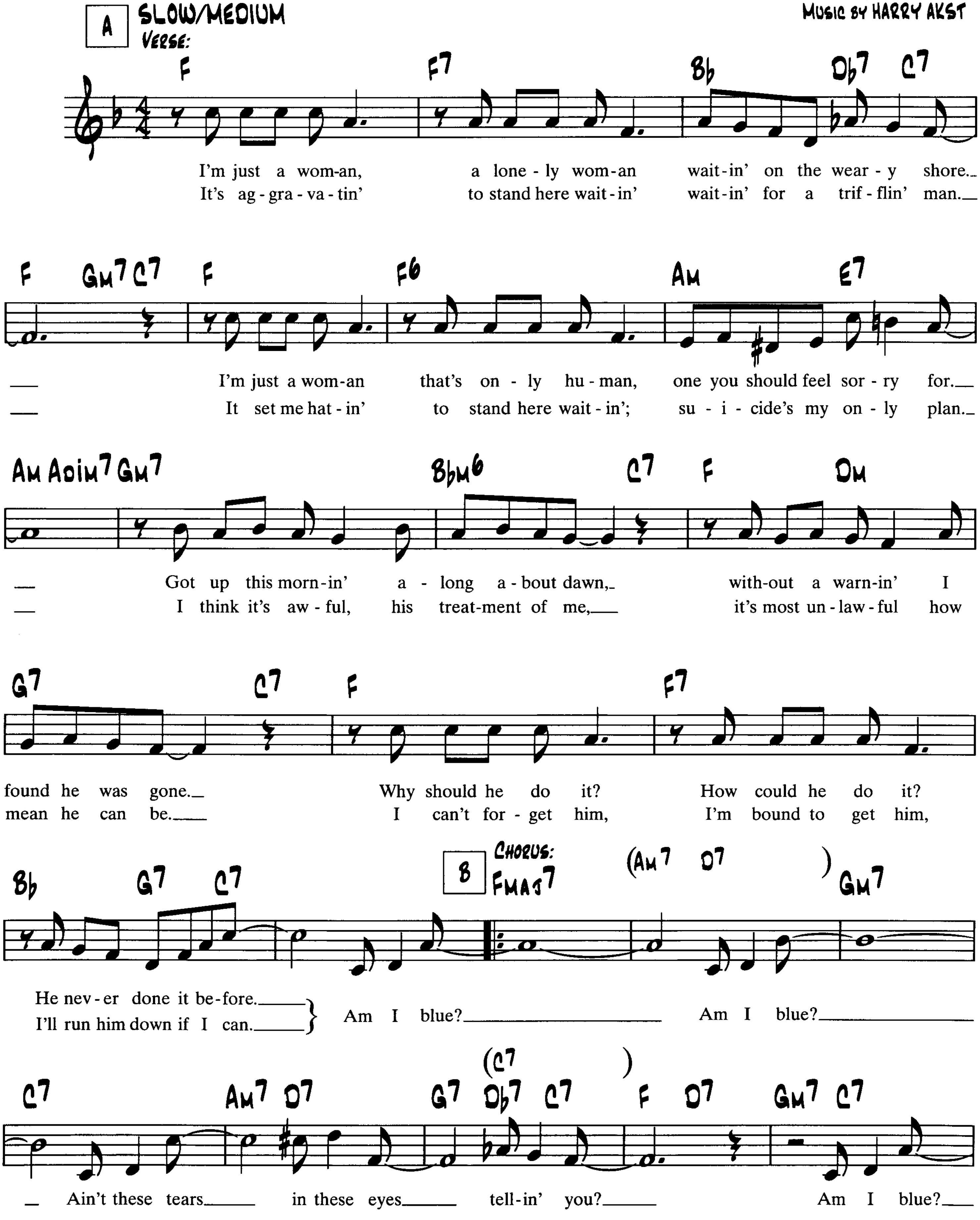

C
Bb
Am7
D7
Gmaj7
love. All the mu - sic of life seems to be
G6
(Gm7
Eb
C7
Am7(b5)
Am11
D7
D7)
— like a bell that is ring - ing for me. And from the
D
Ebmaj7
F7
Bbmaj9
Dm7
G7
Cm7
way that I feel when that bell starts to peal I would swear I was
C#dim7
Bb/D
C#dim7
Cm9
fall - ing, I could swear I was fall - ing, it's al - most like
1
2
F7(b9)
Bb
Fm9
Bb7
Bb
be - ing in love. What a love.

AM I BLUE?

Lyric by GRANT CLARKE
Music by HARRY AKST


A
SLOW/MEDIUM
Verse:
F F7 Bb Db7 C7
I'm just a wom-an, a lone-ly wom-an wait-in' on the wear-y shore.
It's ag-gra-va-tin' to stand here wait-in' wait-in' for a trif-flin' man.
F Gm7 C7 F F6 Am E7
I'm just a wom-an that's on-ly hu-man, one you should feel sor-ry for.
It set me hat-in' to stand here wait-in'; su-i-cide's my on-ly plan.
Am Adim7 Gm7 Bbm6 C7 F Dm
Got up this morn-in' a-long a-bout dawn, with-out a warn-in' I
I think it's aw-ful, his treat-ment of me, it's most un-law-ful how
G7 C7 F F7
found he was gone. Why should he do it? How could he do it?
mean he can be. I can't for-get him, I'm bound to get him,
Bb G7 C7
He nev-er done it be-fore.
I'll run him down if I can.
B
Chorus:
Fmaj7 (Am7 D7) Gm7
Am I blue? Am I blue?
C7 Am7 D7 G7 (C7) Db7 C7 F D7 Gm7 C7
Ain't these tears in these eyes tell-in' you? Am I blue?

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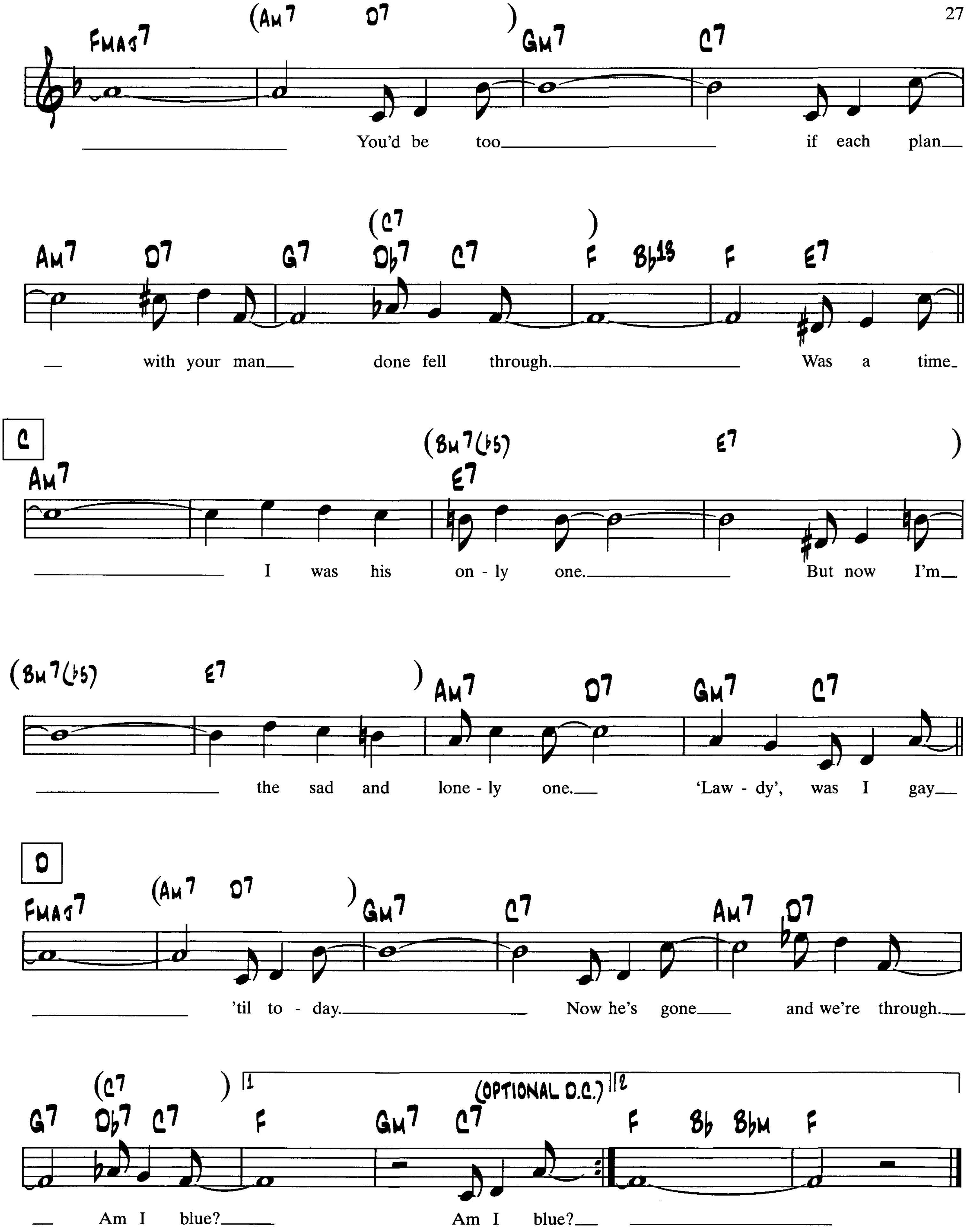
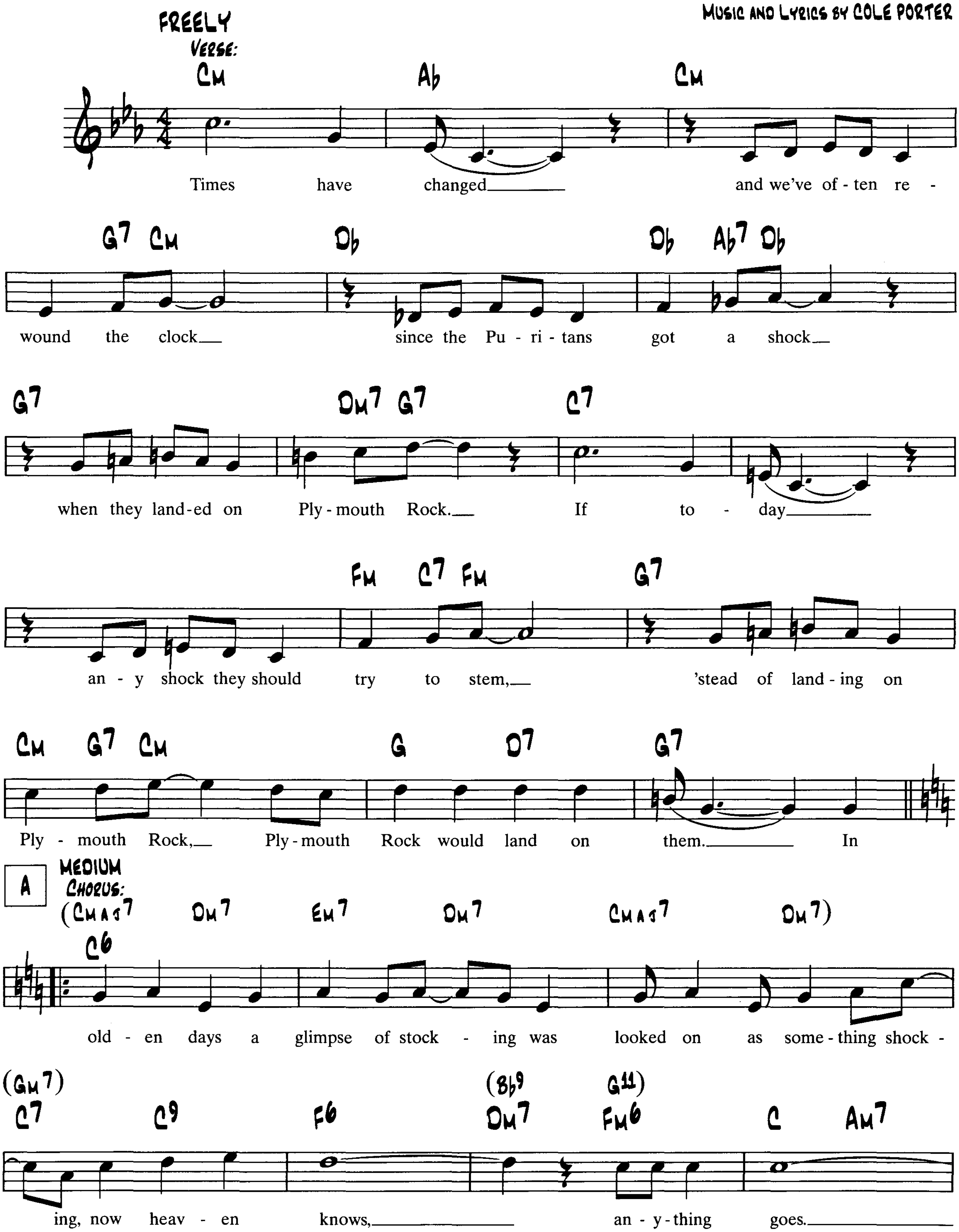

FMAJ7 (Am7 D7) GM7 C7
You'd be too if each plan
AM7 D7 G7 (C7 D♭7) C7 F B♭13 F E7
with your man done fell through. Was a time
C
AM7 (BM7(♭5) E7) E7
I was his on - ly one. But now I'm
(BM7(♭5) E7) AM7 D7 GM7 C7
the sad and lone - ly one. 'Law - dy', was I gay
D
FMAJ7 (AM7 D7) GM7 C7 AM7 D7
'til to - day. Now he's gone and we're through.
G7 (C7 D♭7) C7 1 F GM7 C7 (OPTIONAL D.C.) 2 F B♭ B♭M F
Am I blue? Am I blue?

ANYTHING GOES

MUSIC AND LYRICS BY COLE PORTER


FREELY
VERSE:
Cm Ab Cm
Times have changed and we've of-ten re-
G7 Cm Db Db Ab7 Db
wound the clock since the Pu-ri-tans got a shock
G7 Dm7 G7 C7
when they land-ed on Ply-mouth Rock. If to-day
Fm C7 Fm G7
an-y shock they should try to stem, 'stead of land-ing on
Cm G7 Cm G D7 G7
Ply-mouth Rock, Ply-mouth Rock would land on them. In
A
MEDIUM
CHORUS:
(Cmaj7 Dm7 Em7 Dm7 Cmaj7 Dm7)
C6
old-en days a glimpse of stock-ing was looked on as some-thing shock-
(Gm7)
C7 C9 F6 (Bb9 G11)
Dm7 Fm6 C Am7
ing, now heav-en knows, an-y-thing goes.

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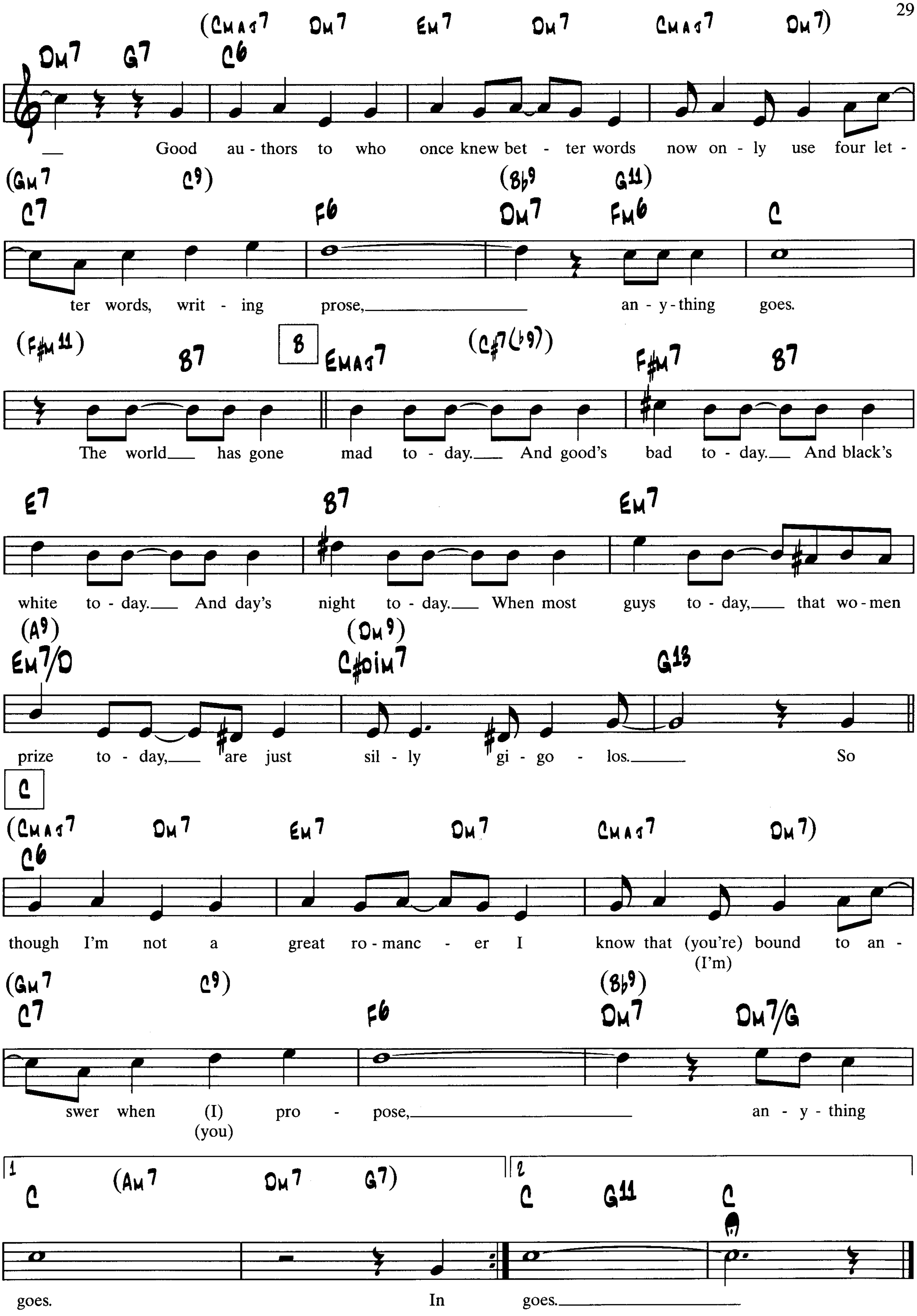
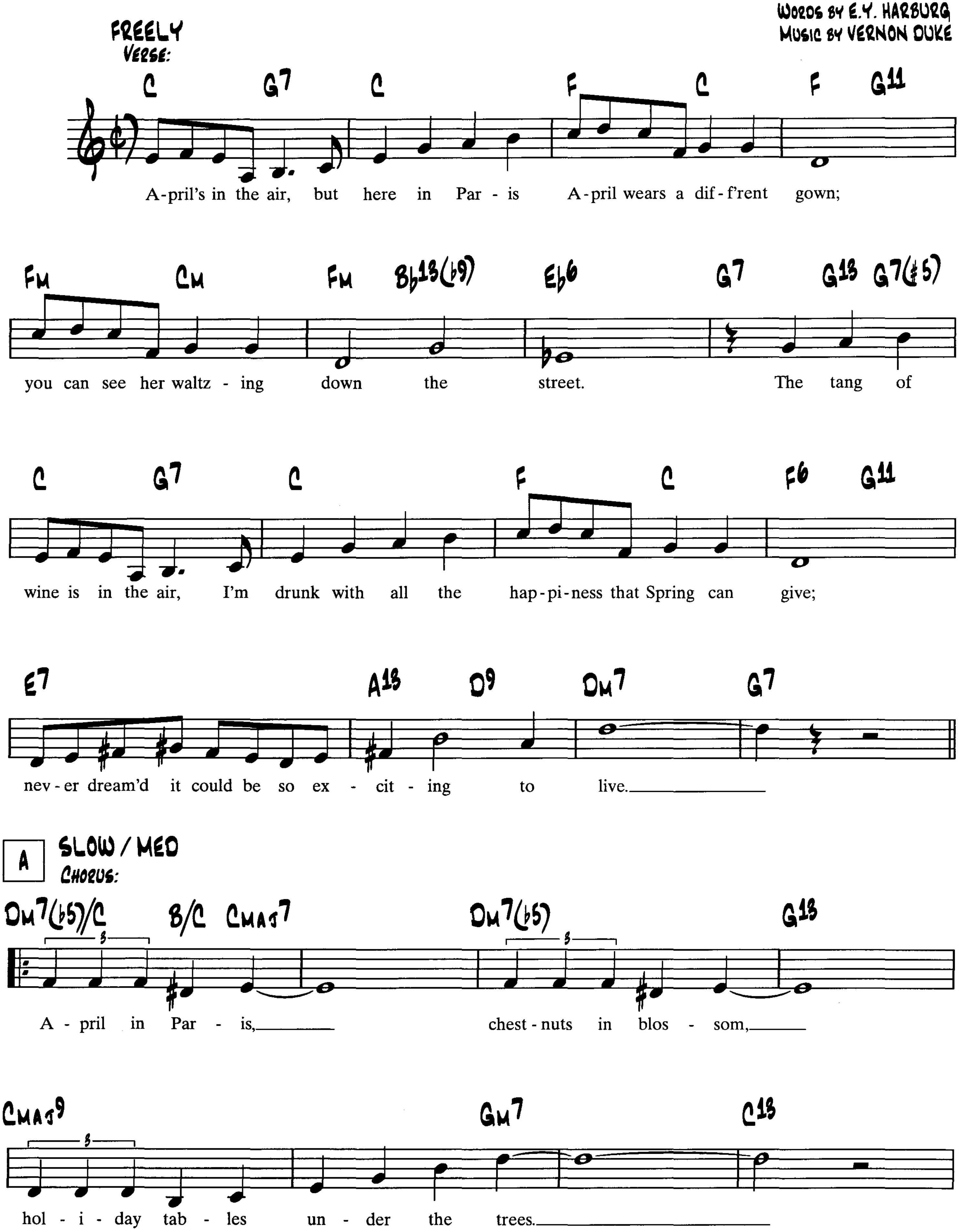

(Cmaj7 Dm7 Em7 Dm7 Cmaj7 Dm7)
Dm7 G7 C6
— Good authors to who once knew better words now only use four let -
(Gm7 C9) (B♭9 G11)
C7 F6 Dm7 Fm6 C
ter words, writ - ing prose, ___ an - y - thing goes.
(F♯m11) (C♯7(♭9))
B7 B Emaj7 F♯m7 B7
The world ___ has gone mad to - day. ___ And good's bad to - day. ___ And black's
E7 B7 Em7
white to - day. ___ And day's night to - day. ___ When most guys to - day, ___ that wo - men
(A9) (Dm9)
Em7/D C♯dim7 G13
prize to - day, ___ are just sil - ly gi - go - los. ___ So
C
(Cmaj7 Dm7 Em7 Dm7 Cmaj7 Dm7)
C6
though I'm not a great ro - manc - er I know that (you're) bound to an -
(I'm)
(Gm7 C9) (B♭9)
C7 F6 Dm7 Dm7/G
swer when (I) pro - pose, ___ an - y - thing
(you)
1 2
C (Am7 Dm7 G7) C G11 C
goes. In goes. ___

APRIL IN PARIS

WORDS BY E.Y. HARBURG
MUSIC BY VERNON DUKE


FREELY
VERSE:
C G7 C F C F G11
A-pril's in the air, but here in Par - is A-pril wears a dif-f'rent gown;
FM CM FM Bb13(b9) Eb6 G7 G13 G7(#5)
you can see her waltz - ing down the street. The tang of
C G7 C F C F6 G11
wine is in the air, I'm drunk with all the hap-pi-ness that Spring can give;
E7 A13 D9 DM7 G7
nev-er dream'd it could be so ex - cit - ing to live.
A
SLOW / MED
CHORUS:
DM7(b5)/C B/C CMAJ7 DM7(b5) G13
3
A - pril in Par - is, chest-nuts in blos - som,
CMAJ9 GM7 C13
3
hol - i - day tab - les un - der the trees.

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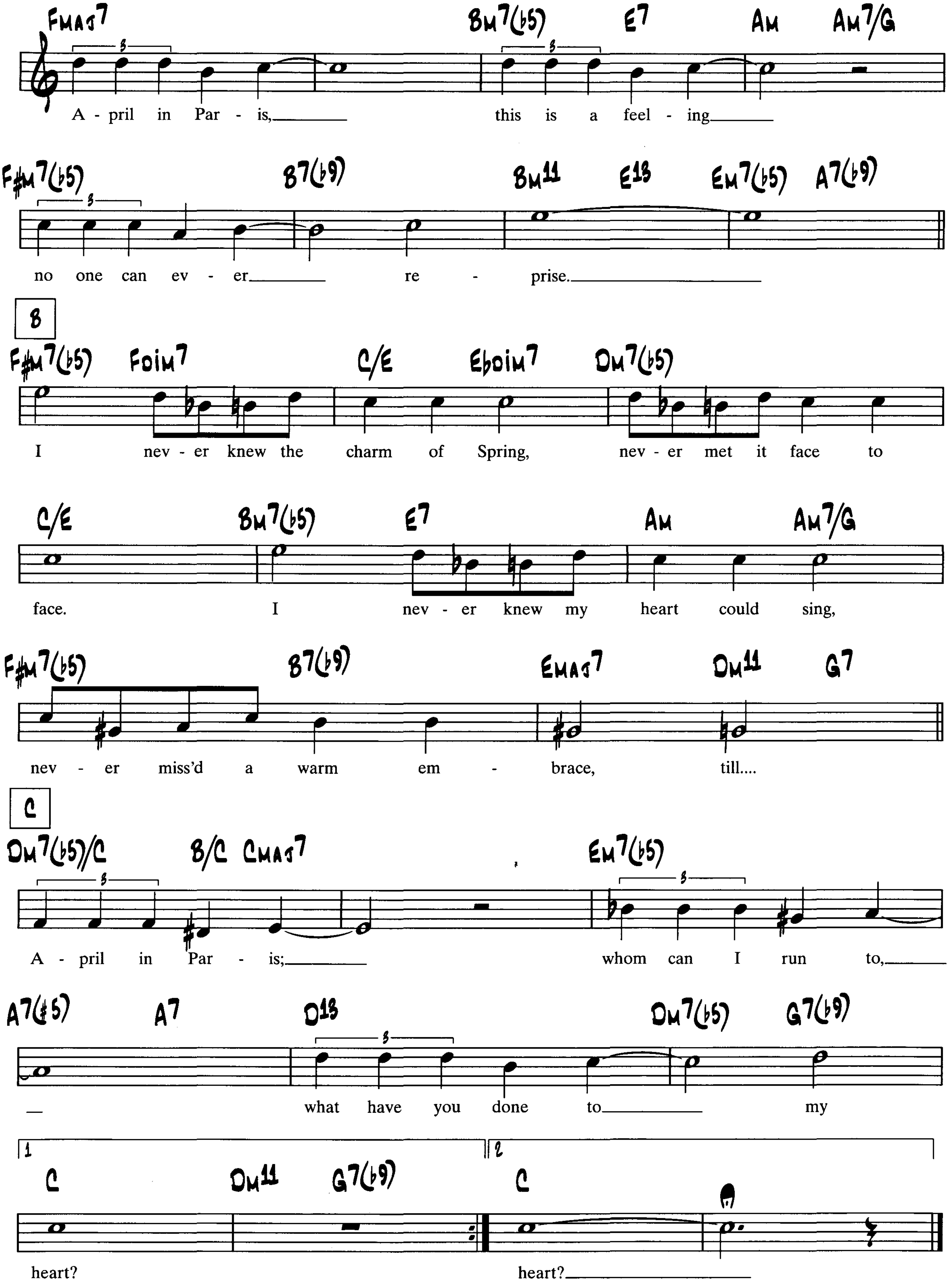
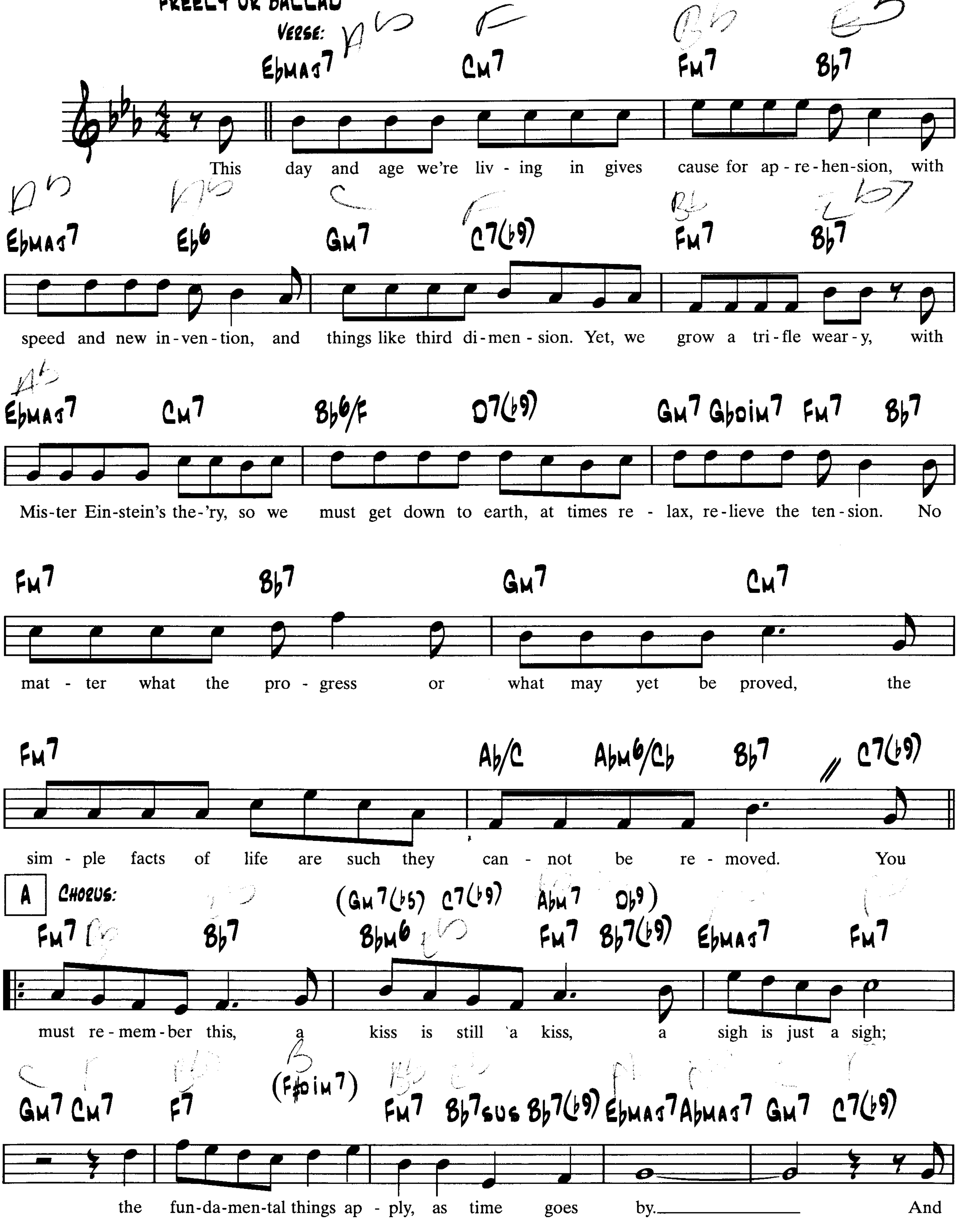

FMAJ7 BM7(♭5) E7 AM AM7/G
A - pril in Par - is, this is a feel - ing
F♯M7(♭5) B7(♭9) BM11 E13 EM7(♭5) A7(♭9)
no one can ev - er re - prise.
B
F♯M7(♭5) F°M7 C/E E♭°M7 DM7(♭5)
I nev - er knew the charm of Spring, nev - er met it face to
C/E BM7(♭5) E7 AM AM7/G
face. I nev - er knew my heart could sing,
F♯M7(♭5) B7(♭9) EMAJ7 DM11 G7
nev - er miss'd a warm em - brace, till....
C
DM7(♭5)/C B/C CMAJ7 EM7(♭5)
A - pril in Par - is; whom can I run to,
A7(♯5) A7 D13 DM7(♭5) G7(♭9)
what have you done to my
1 C DM11 G7(♭9)
heart?
2 C
heart?
3

AS TIME GOES BY

WORDS AND MUSIC BY HERMAN HUPFELD

FREELY OR BALLAD


VERSE:
Ab F Bb Eb
EbMAJ7 CM7 FM7 Bb7
This day and age we're liv - ing in gives cause for ap - re - hen - sion, with
Ab Ab C F Bb Eb7
EbMAJ7 Eb6 GM7 C7(b9) FM7 Bb7
speed and new in - ven - tion, and things like third di - men - sion. Yet, we grow a tri - fle wear - y, with
Ab
EbMAJ7 CM7 Bb6/F D7(b9) GM7 GbDIM7 FM7 Bb7
Mis - ter Ein - stein's the - 'ry, so we must get down to earth, at times re - lax, re - lieve the ten - sion. No
FM7 Bb7 GM7 CM7
mat - ter what the pro - gress or what may yet be proved, the
FM7 Ab/C AbM6/Cb Bb7 // C7(b9)
sim - ple facts of life are such they can - not be re - moved. You
A CHORUS:
(GM7(b5) C7(b9) AbM7 Db9)
FM7 Bb7 BbM6 FM7 Bb7(b9) EbMAJ7 FM7
must re - mem - ber this, a kiss is still 'a kiss, a sigh is just a sigh;
C F Bb B Bb C F F
(F#DIM7)
GM7 CM7 F7 FM7 Bb7SUS Bb7(b9) EbMAJ7 AbMAJ7 GM7 C7(b9)
the fun - da - men - tal things ap - ply, as time goes by. And

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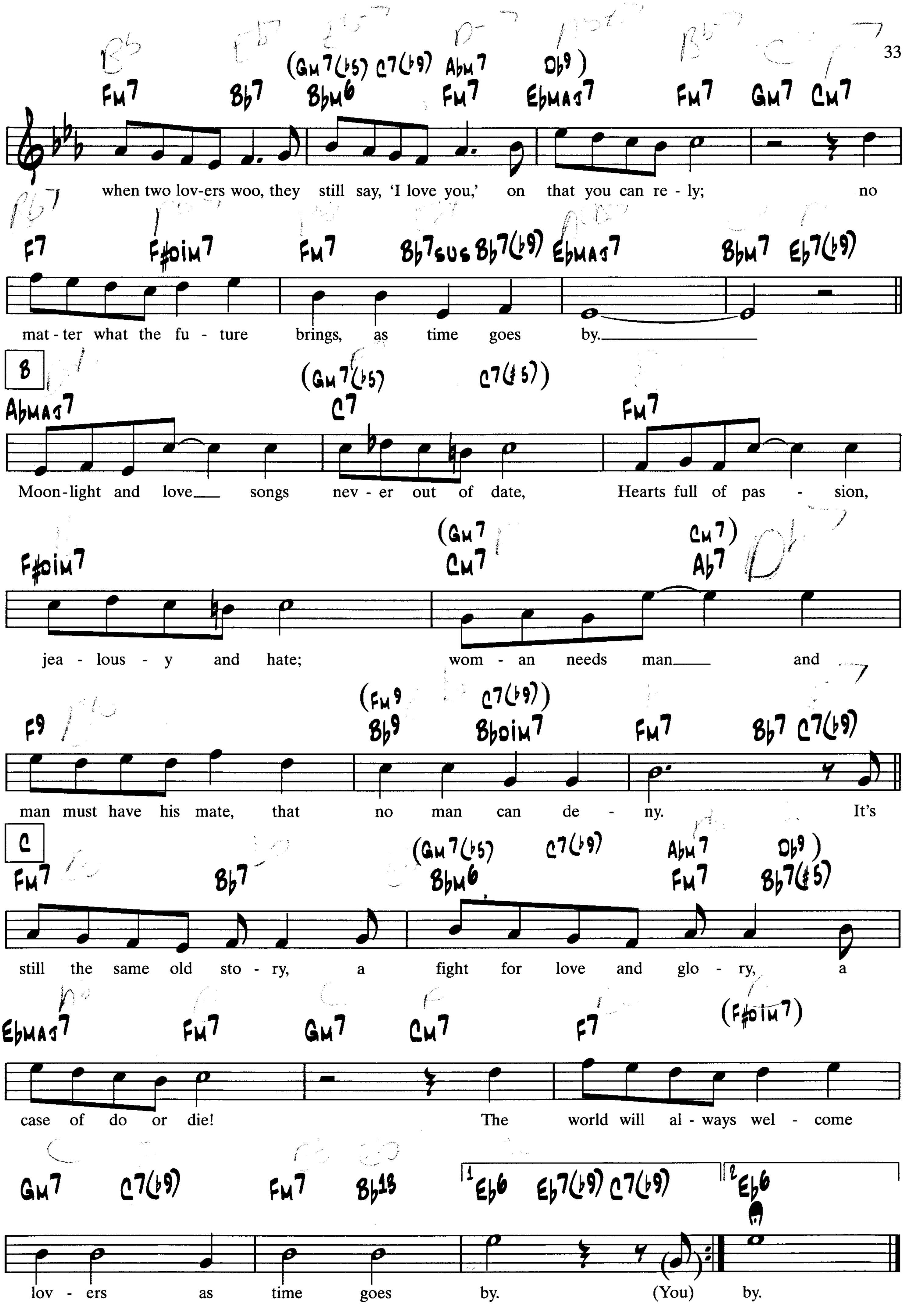
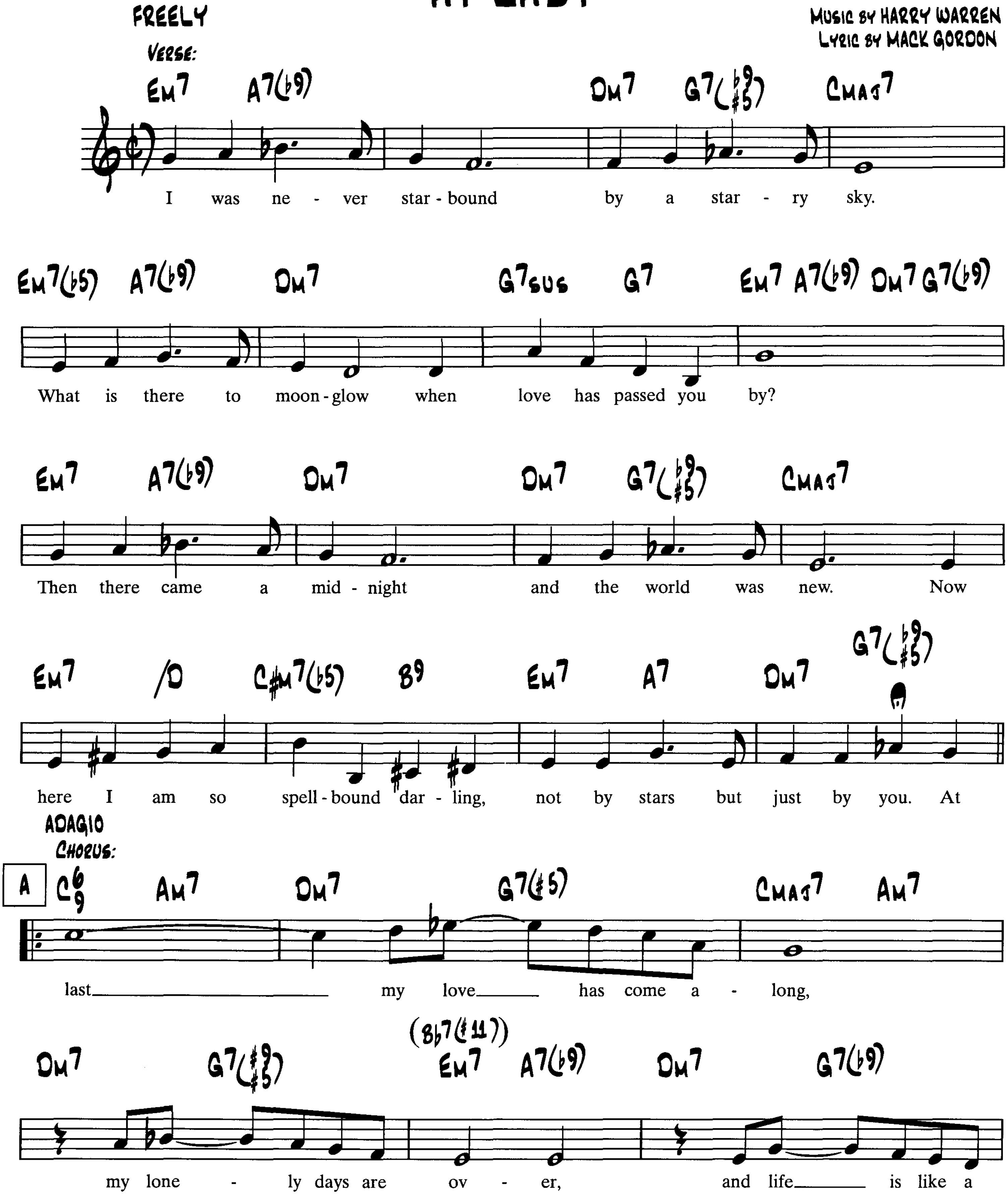

(Gm7(♭5) C7(♭9) A♭m7 D♭9)
Fm7 B♭7 B♭m6 Fm7 E♭maj7 Fm7 Gm7 Cm7
when two lov-ers woo, they still say, 'I love you,' on that you can re - ly; no
F7 F♯o7 Fm7 B♭7sus B♭7(♭9) E♭maj7 B♭m7 E♭7(♭9)
mat-ter what the fu - ture brings, as time goes by.
B
(Gm7(♭5) C7(♯5))
A♭maj7 C7 Fm7
Moon-light and love songs nev - er out of date, Hearts full of pas - sion,
(Gm7 Cm7)
F♯o7 Cm7 A♭7
jea - lous - y and hate; wom - an needs man and
(Fm9 C7(♭9))
F9 B♭9 B♭o7 Fm7 B♭7 C7(♭9)
man must have his mate, that no man can de - ny. It's
C
(Gm7(♭5) C7(♭9) A♭m7 D♭9)
Fm7 B♭7 B♭m6 Fm7 B♭7(♯5)
still the same old sto - ry, a fight for love and glo - ry, a
(F♯o7)
E♭maj7 Fm7 Gm7 Cm7 F7
case of do or die! The world will al - ways wel - come
Gm7 C7(♭9) Fm7 B♭13 1 E♭6 E♭7(♭9) C7(♭9) 2 E♭6
lov - ers as time goes by. (You) by.

AT LAST

MUSIC BY HARRY WARREN
LYRIC BY MACK GORDON


FREELY
VERSE:
EM7 A7(b9) DM7 G7(b9 #5) CMAJ7
I was ne - ver star - bound by a star - ry sky.
EM7(b5) A7(b9) DM7 G7SUS G7 EM7 A7(b9) DM7 G7(b9)
What is there to moon - glow when love has passed you by?
EM7 A7(b9) DM7 DM7 G7(b9 #5) CMAJ7
Then there came a mid - night and the world was new. Now
EM7 /D C#M7(b5) B9 EM7 A7 DM7 G7(b9 #5)
here I am so spell - bound dar - ling, not by stars but just by you. At
ADAGIO
CHORUS:
A
C6/9 AM7 DM7 G7(#5) CMAJ7 AM7
last my love has come a - long,
DM7 G7(#9 #5) (Bb7(#11)) EM7 A7(b9) DM7 G7(b9)
my lone - ly days are ov - er, and life is like a

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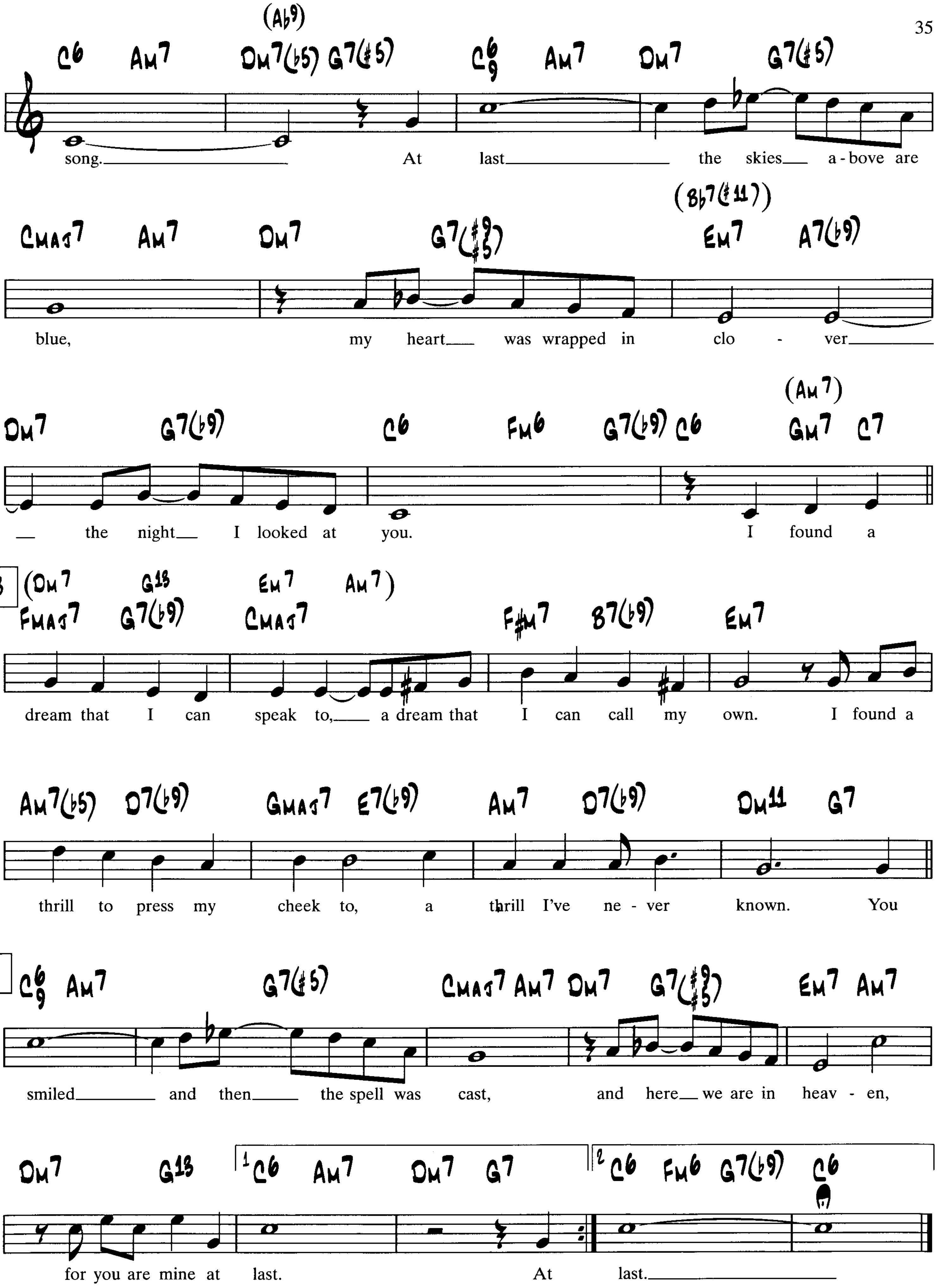
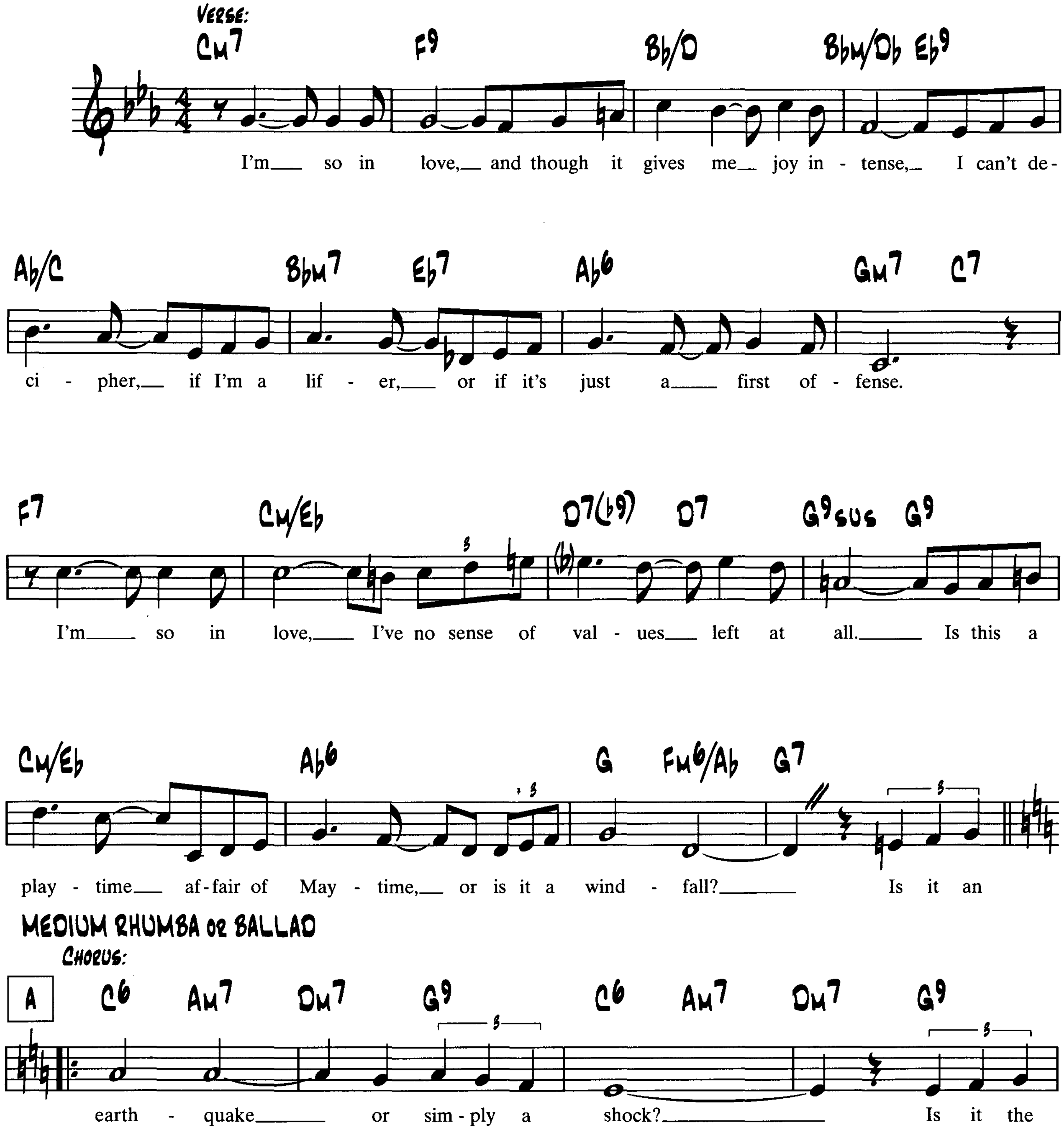

(A♭9)
C6 AM7 DM7(♭5) G7(♯5) C6/9 AM7 DM7 G7(♯5)
song. At last the skies a-bove are
(B♭7(♯11))
CMAJ7 AM7 DM7 G7(♯9/♯5) EM7 A7(♭9)
blue, my heart was wrapped in clo - ver
(AM7)
DM7 G7(♭9) C6 FM6 G7(♭9) C6 GM7 C7
the night I looked at you. I found a
B
(DM7 G13 EM7 AM7)
FMAJ7 G7(♭9) CMAJ7 F♯M7 B7(♭9) EM7
dream that I can speak to, a dream that I can call my own. I found a
AM7(♭5) D7(♭9) GMAJ7 E7(♭9) AM7 D7(♭9) DM11 G7
thrill to press my cheek to, a thrill I've ne - ver known. You
C
C6/9 AM7 G7(♯5) CMAJ7 AM7 DM7 G7(♯9/♯5) EM7 AM7
smiled and then the spell was cast, and here we are in heav - en,
DM7 G13 1 C6 AM7 DM7 G7 2 C6 FM6 G7(♭9) C6
for you are mine at last. At last.

AT LONG LAST LOVE

MUSIC AND LYRICS BY COLE PORTER

MEDIUM RHUMBA OR FREELY


VERSE:
CM7 F9 Bb/D BbM/Db Eb9
I'm so in love, and though it gives me joy in - tense, I can't de -
Ab/C BbM7 Eb7 Ab6 GM7 C7
ci - pher, if I'm a lif - er, or if it's just a first of - fense.
F7 CM/Eb D7(b9) D7 G9sus G9
I'm so in love, I've no sense of val - ues left at all. Is this a
CM/Eb Ab6 G FM6/Ab G7
play - time af - fair of May - time, or is it a wind - fall? Is it an
MEDIUM RHUMBA OR BALLAD
CHORUS:
A
C6 AM7 DM7 G9 C6 AM7 DM7 G9
earth - quake or sim - ply a shock? Is it the

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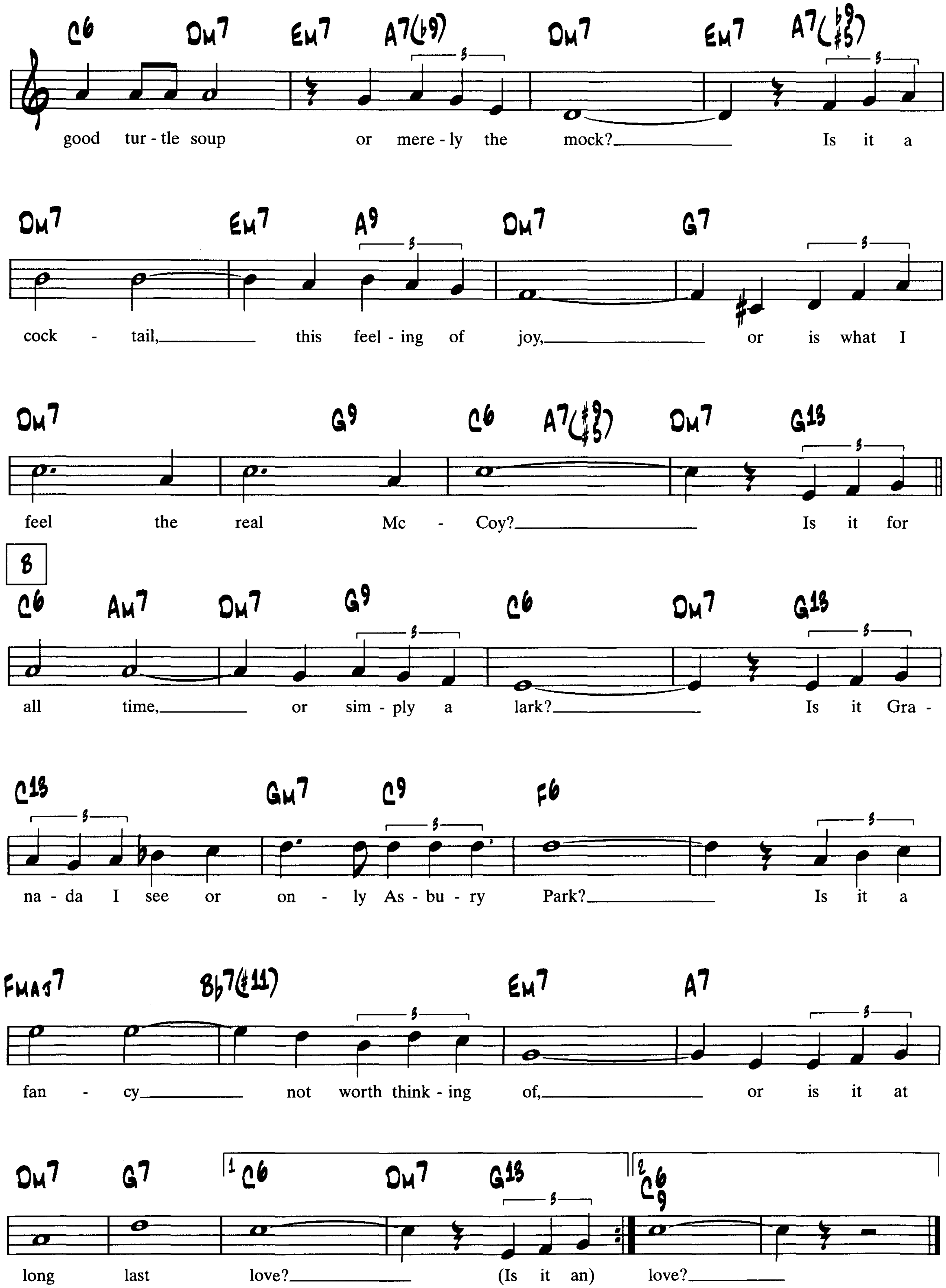
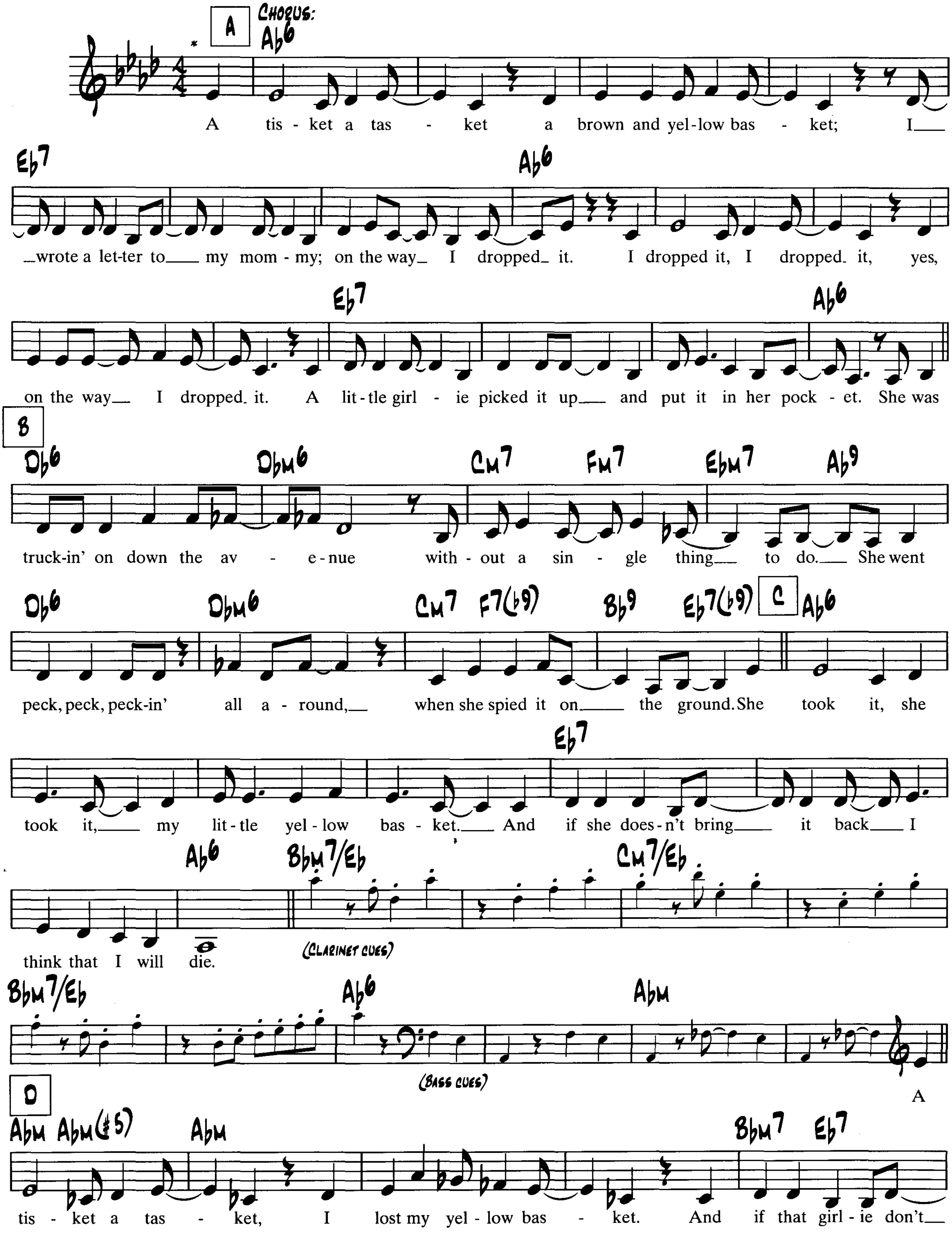

C6 Dm7 Em7 A7(♭9) Dm7 Em7 A7(♭9 ♯5)
good tur - tle soup or mere - ly the mock? Is it a
Dm7 Em7 A9 Dm7 G7
cock - tail, this feel - ing of joy, or is what I
Dm7 G9 C6 A7(♯9 ♯5) Dm7 G13
feel the real Mc - Coy? Is it for
B
C6 Am7 Dm7 G9 C6 Dm7 G13
all time, or sim - ply a lark? Is it Gra -
C13 Gm7 C9 F6
na - da I see or on - ly As - bu - ry Park? Is it a
Fmaj7 B♭7(♯11) Em7 A7
fan - cy not worth think - ing of, or is it at
Dm7 G7 1 C6 Dm7 G13 2 C6/9
long last love? (Is it an) love?

A-TISKET, A-TASKET

MED. SWING

TRADITIONAL


A
CHORUS:
*
Ab6
A tis - ket a tas - ket a brown and yel-low bas - ket; I
Eb7 Ab6
wrote a let-ter to my mom - my; on the way I dropped it. I dropped it, I dropped it, yes,
Eb7 Ab6
on the way I dropped it. A lit-tle girl - ie picked it up and put it in her pock - et. She was
B
Db6 DbM6 CM7 FM7 EbM7 Ab9
truck-in' on down the av - e-nue with - out a sin - gle thing to do. She went
Db6 DbM6 CM7 F7(b9) Bb9 Eb7(b9)
C
Ab6
peck, peck, peck-in' all a - round, when she spied it on the ground. She took it, she
Eb7
took it, my lit - tle yel - low bas - ket. And if she does - n't bring it back I
Ab6 BbM7/Eb CM7/Eb
think that I will die.
(CLARINET CUES)
BbM7/Eb Ab6 AbM
(BASS CUES)
A
D
AbM AbM(#5) AbM BbM7 Eb7
tis - ket a tas - ket, I lost my yel - low bas - ket. And if that girl - ie don't

* AS PERFORMED BY ELLA FITZGERALD

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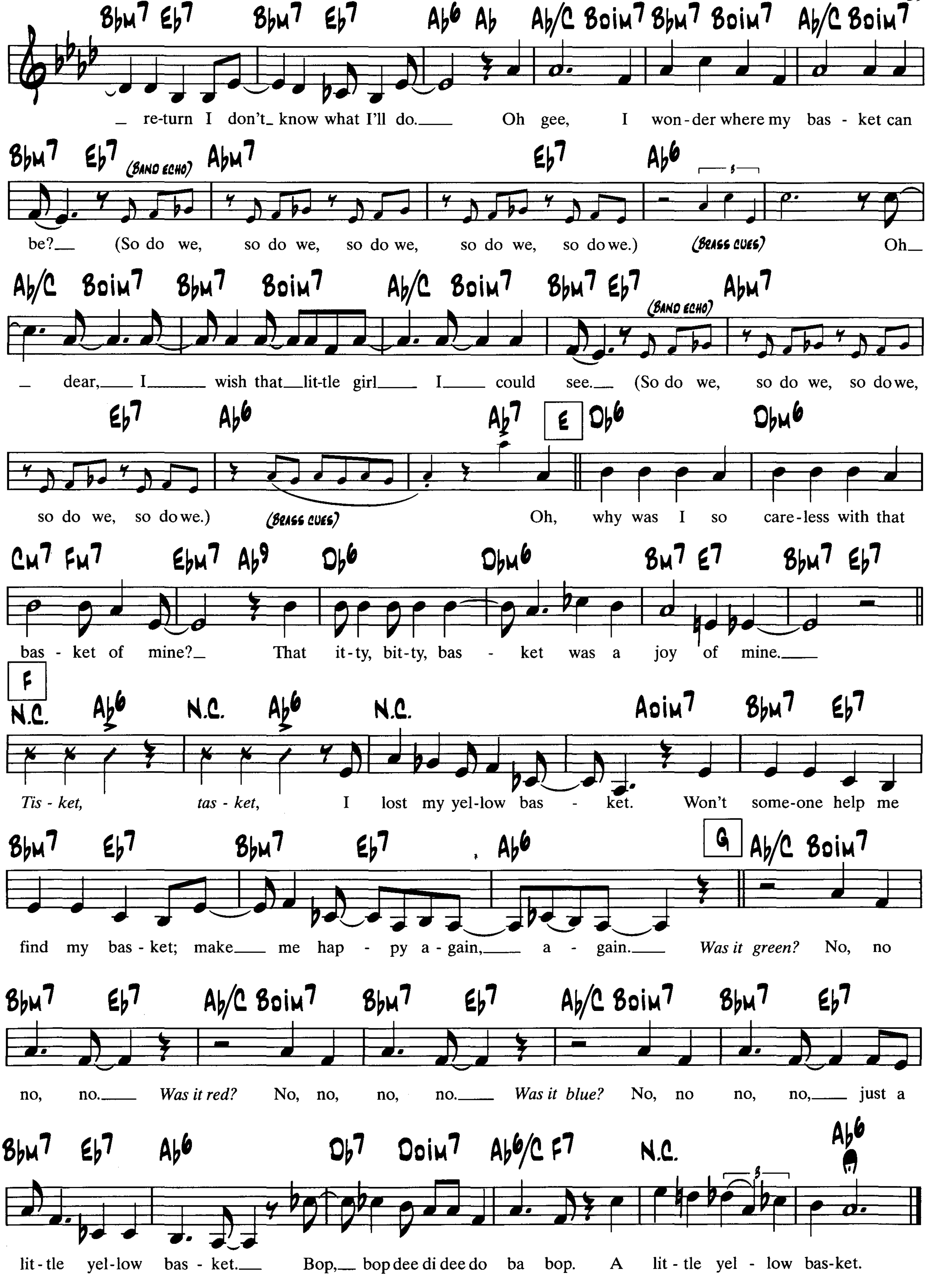
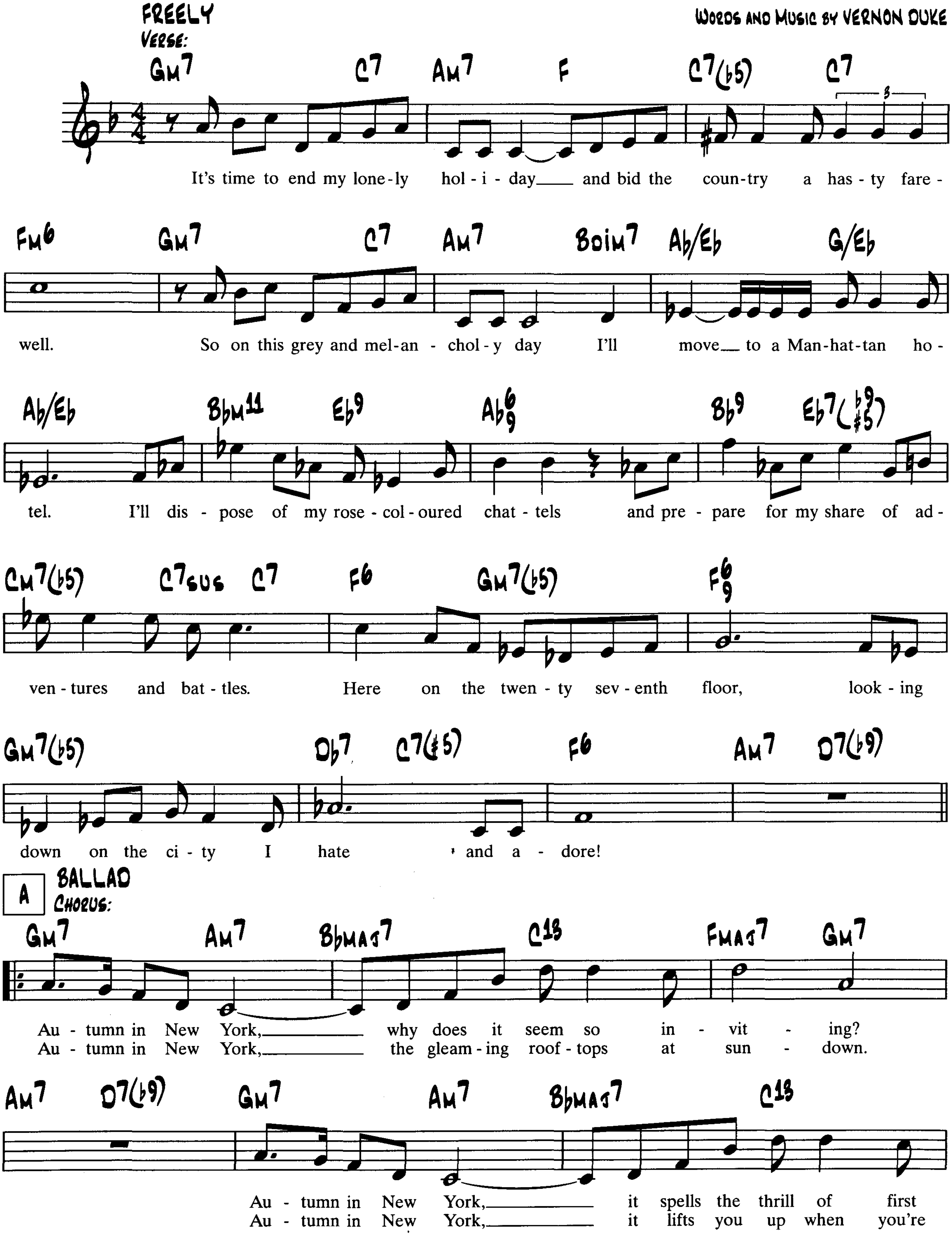

Bbm7 Eb7 Bbm7 Eb7 Ab6 Ab Ab/C Bo7 Bbm7 Bo7 Ab/C Bo7
– re-turn I don't – know what I'll do. – Oh gee, I won-der where my bas - ket can
Bbm7 Eb7 (BAND ECHO) Abm7 Eb7 Ab6
be? – (So do we, so do we, so do we, so do we, so do we.) (BRASS CUES) Oh –
Ab/C Bo7 Bbm7 Bo7 Ab/C Bo7 Bbm7 Eb7 (BAND ECHO) Abm7
– dear, – I – wish that – lit-tle girl – I – could see. – (So do we, so do we, so do we,
Eb7 Ab6 Ab7 E Db6 Dbm6
so do we, so do we.) (BRASS CUES) Oh, why was I so care-less with that
Cm7 Fm7 Ebm7 Ab9 Db6 Dbm6 Bm7 E7 Bbm7 Eb7
bas - ket of mine? – That it-ty, bit-ty, bas - ket was a joy of mine. –
F
N.C. Ab6 N.C. Ab6 N.C. Ao7 Bbm7 Eb7
Tis - ket, tas - ket, I lost my yel-low bas - ket. Won't some-one help me
Bbm7 Eb7 Bbm7 Eb7 Ab6 G Ab/C Bo7
find my bas - ket; make – me hap - py a - gain, – a - gain. – Was it green? No, no
Bbm7 Eb7 Ab/C Bo7 Bbm7 Eb7 Ab/C Bo7 Bbm7 Eb7
no, no. – Was it red? No, no, no, no. – Was it blue? No, no no, no, – just a
Bbm7 Eb7 Ab6 Db7 Do7 Ab6/C F7 N.C. Ab6
lit - tle yel-low bas - ket. – Bop, – bop dee di dee do ba bop. A lit - tle yel - low bas-ket.

AUTUMN IN NEW YORK

WORDS AND MUSIC BY VERNON DUKE


FREELY
VERSE:
Gm7 C7 Am7 F C7(b5) C7
3
It's time to end my lone-ly hol - i - day___ and bid the coun-try a has - ty fare -
Fm6 Gm7 C7 Am7 Bdim7 Ab/Eb G/Eb
well. So on this grey and mel-an - chol - y day I'll move___ to a Man-hat-tan ho -
Ab/Eb Bbm11 Eb9 Ab6/9 Bb9 Eb7(b9/#5)
tel. I'll dis - pose of my rose - col - oured chat - tels and pre - pare for my share of ad -
Cm7(b5) C7sus C7 F6 Gm7(b5) F6/9
ven - tures and bat - tles. Here on the twen - ty sev - enth floor, look - ing
Gm7(b5) Db7 C7(#5) F6 Am7 D7(b9)
down on the ci - ty I hate and a - dore!
A
BALLAD
CHORUS:
Gm7 Am7 Bbmaj7 C13 Fmaj7 Gm7
Au - tumn in New York,___ why does it seem so in - vit - ing?
Au - tumn in New York,___ the gleam - ing roof - tops at sun - down.
Am7 D7(b9) Gm7 Am7 Bbmaj7 C13
Au - tumn in New York,___ it spells the thrill of first
Au - tumn in New York,___ it lifts you up when you're

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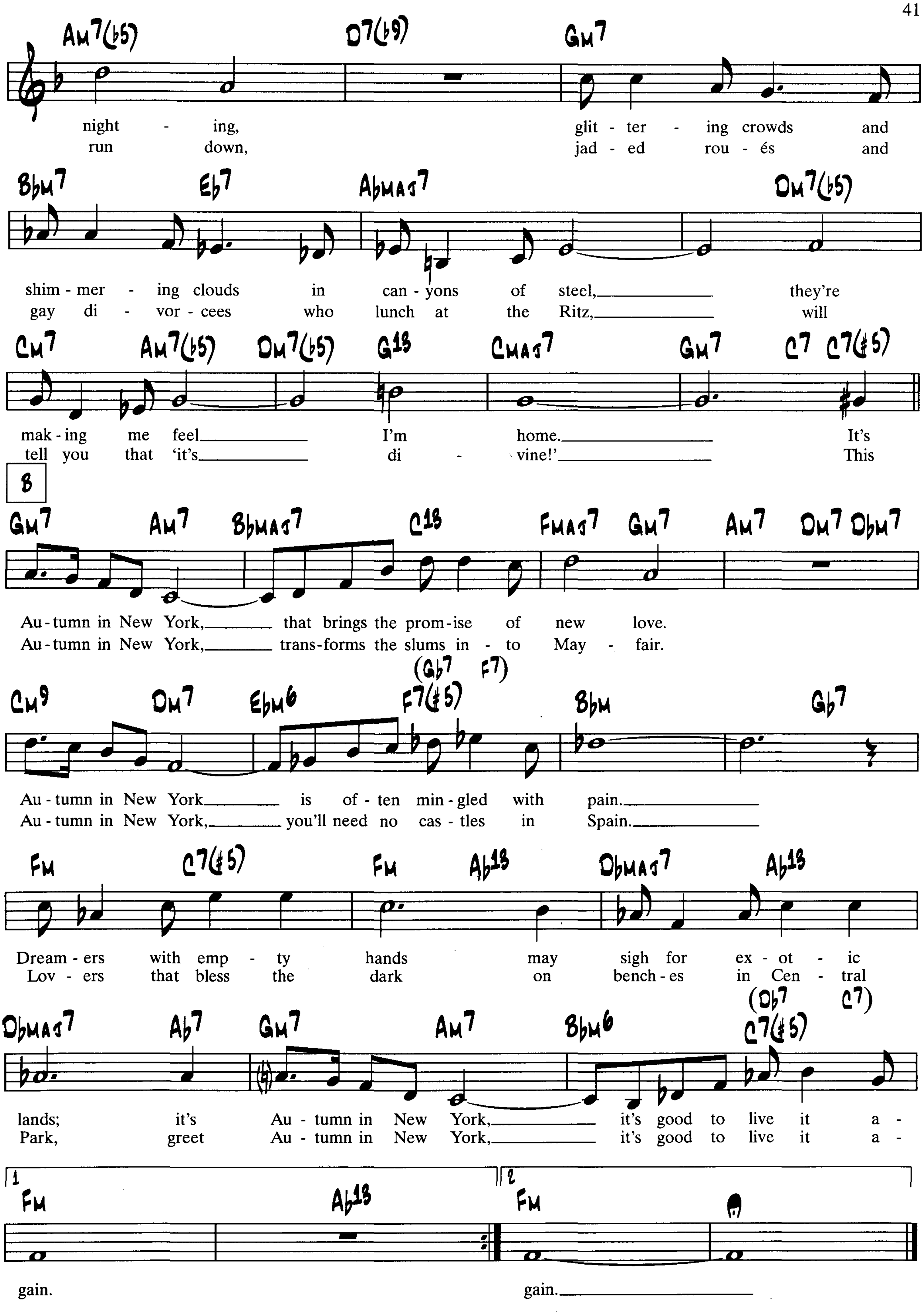
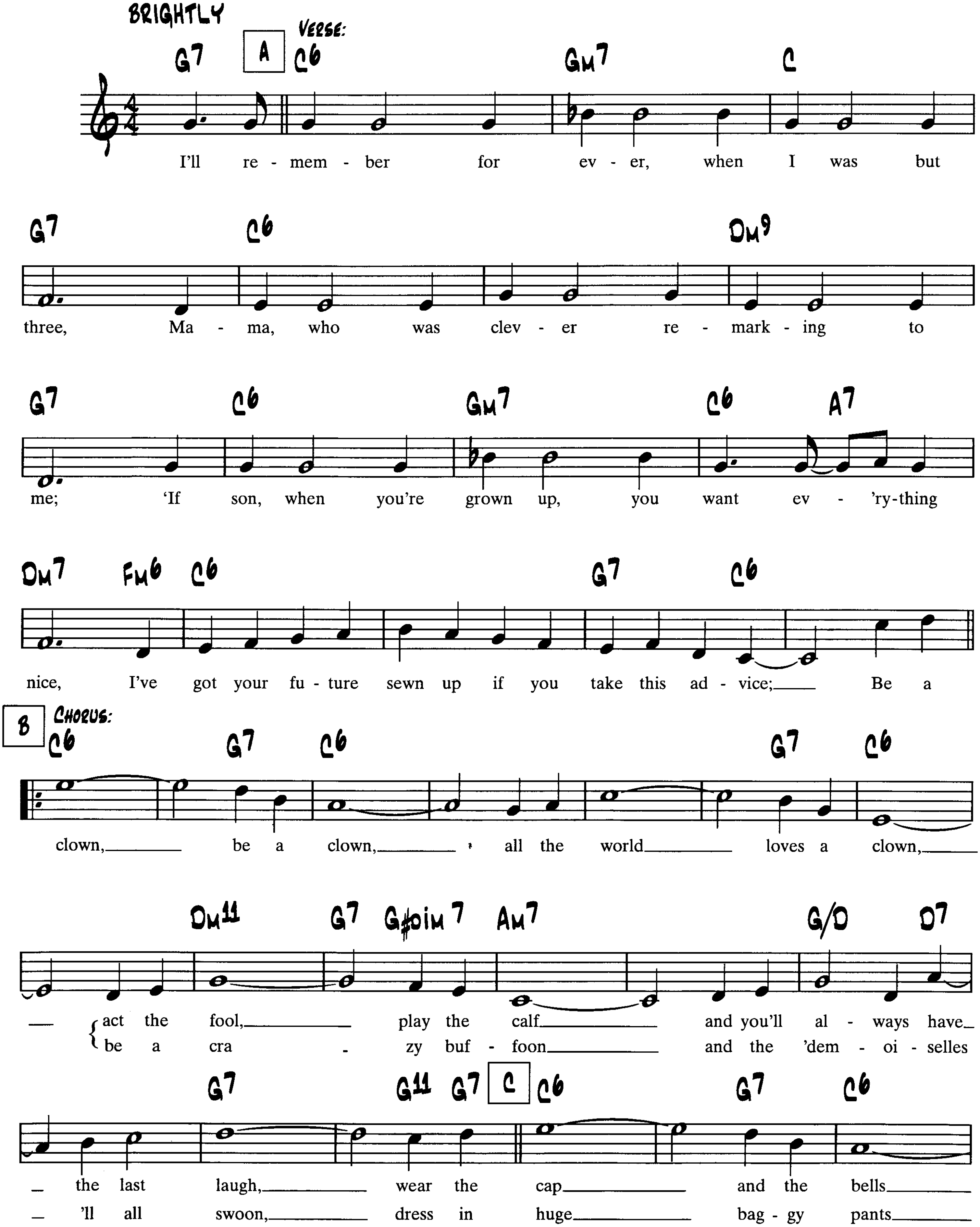

Am7(♭5) D7(♭9) Gm7
night - ing, glit - ter - ing crowds and
run down, jad - ed rou - és and
B♭m7 E♭7 A♭maj7 Dm7(♭5)
shim - mer - ing clouds in can - yons of steel, they're
gay di - vor - cees who lunch at the Ritz, will
Cm7 Am7(♭5) Dm7(♭5) G13 Cmaj7 Gm7 C7 C7(♯5)
mak - ing me feel I'm home. It's
tell you that 'it's di - vine!' This
B
Gm7 Am7 B♭maj7 C13 Fmaj7 Gm7 Am7 Dm7 D♭m7
Au - tumn in New York, that brings the prom - ise of new love.
Au - tumn in New York, trans - forms the slums in - to May - fair.
Cm9 Dm7 E♭m6 F7(♯5) (G♭7 F7) B♭m G♭7
Au - tumn in New York is of - ten min - gled with pain.
Au - tumn in New York, you'll need no cas - tles in Spain.
Fm C7(♯5) Fm A♭13 D♭maj7 A♭13
Dream - ers with emp - ty hands may sigh for ex - ot - ic
Lov - ers that bless the dark on bench - es in Cen - tral
D♭maj7 A♭7 Gm7 Am7 B♭m6 C7(♯5) (D♭7 C7)
lands; it's Au - tumn in New York, it's good to live it a -
Park, greet Au - tumn in New York, it's good to live it a -
1 Fm A♭13
gain.
2 Fm
gain.

BE A CLOWN

Music and Lyrics by COLE PORTER


BRIGHTLY
Verse:
A
G7 C6 Gm7 C
I'll re - mem - ber for ev - er, when I was but
G7 C6 Dm9
three, Ma - ma, who was clev - er re - mark - ing to
G7 C6 Gm7 C6 A7
me; 'If son, when you're grown up, you want ev - 'ry-thing
Dm7 Fm6 C6 G7 C6
nice, I've got your fu - ture sewn up if you take this ad - vice; Be a
B
Chorus:
C6 G7 C6 G7 C6
clown, be a clown, all the world loves a clown,
Dm11 G7 G#dim7 Am7 G/D D7
act the fool, play the calf and you'll al - ways have
be a cra - zy buf - foon and the 'dem - oi - selles
G7 G11 G7
C
C6 G7 C6
the last laugh, wear the cap and the bells
'll all swoon, dress in huge bag - gy pants

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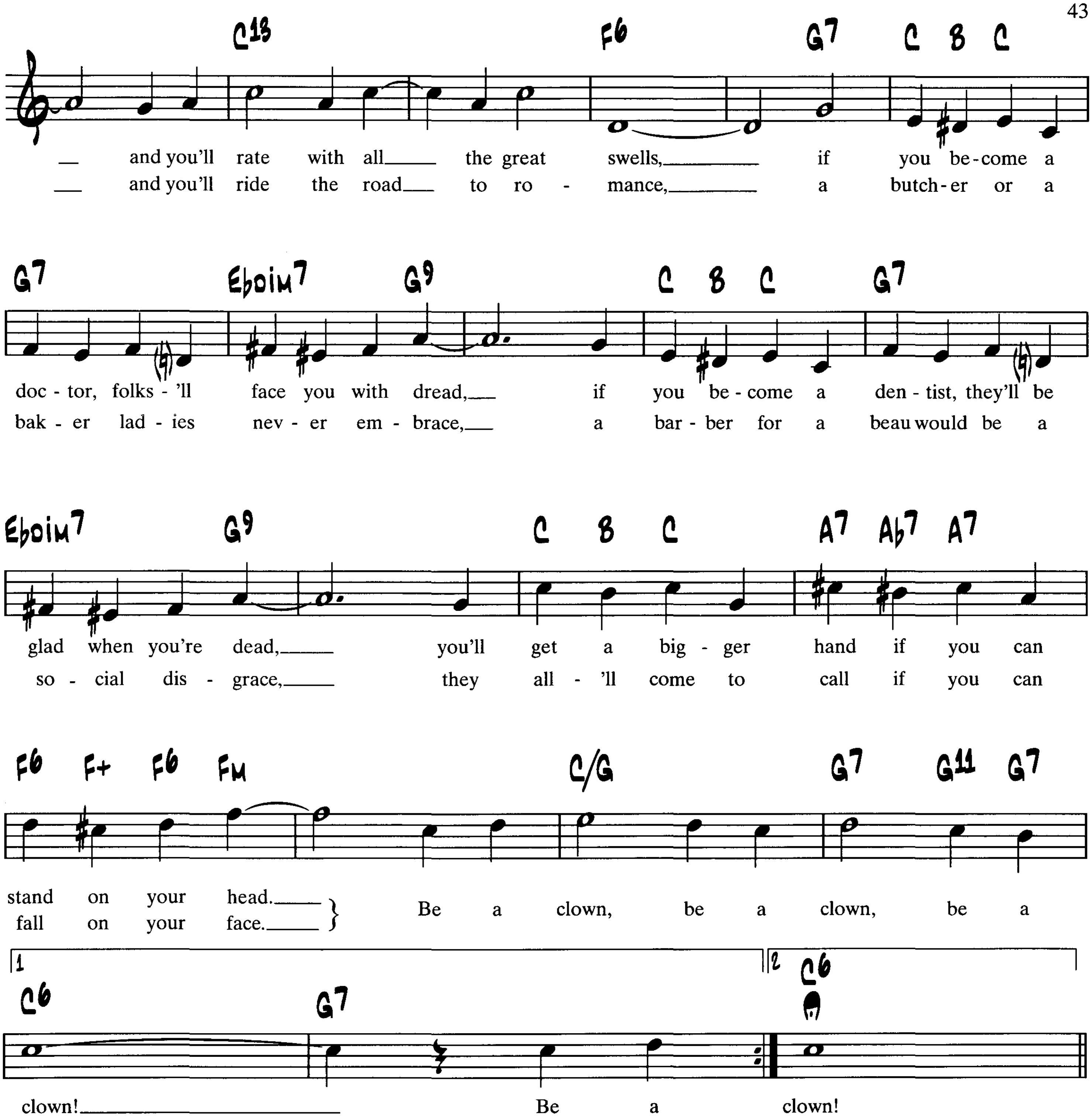

C13 F6 G7 C B C
— and you'll rate with all___ the great swells,_____ if you be-come a
— and you'll ride the road___ to ro - mance,_____ a butch-er or a
G7 E♭dim7 G9 C B C G7
doc - tor, folks - 'll face you with dread,___ if you be - come a den - tist, they'll be
bak - er lad - ies nev - er em - brace,___ a bar - ber for a beau would be a
E♭dim7 G9 C B C A7 A♭7 A7
glad when you're dead,_____ you'll get a big - ger hand if you can
so - cial dis - grace,_____ they all - 'll come to call if you can
F6 F+ F6 Fm C/G G7 G11 G7
stand on your head.___
fall on your face.___
Be a clown, be a clown, be a
1
C6 G7
clown!_____ Be a
2
C6
clown!

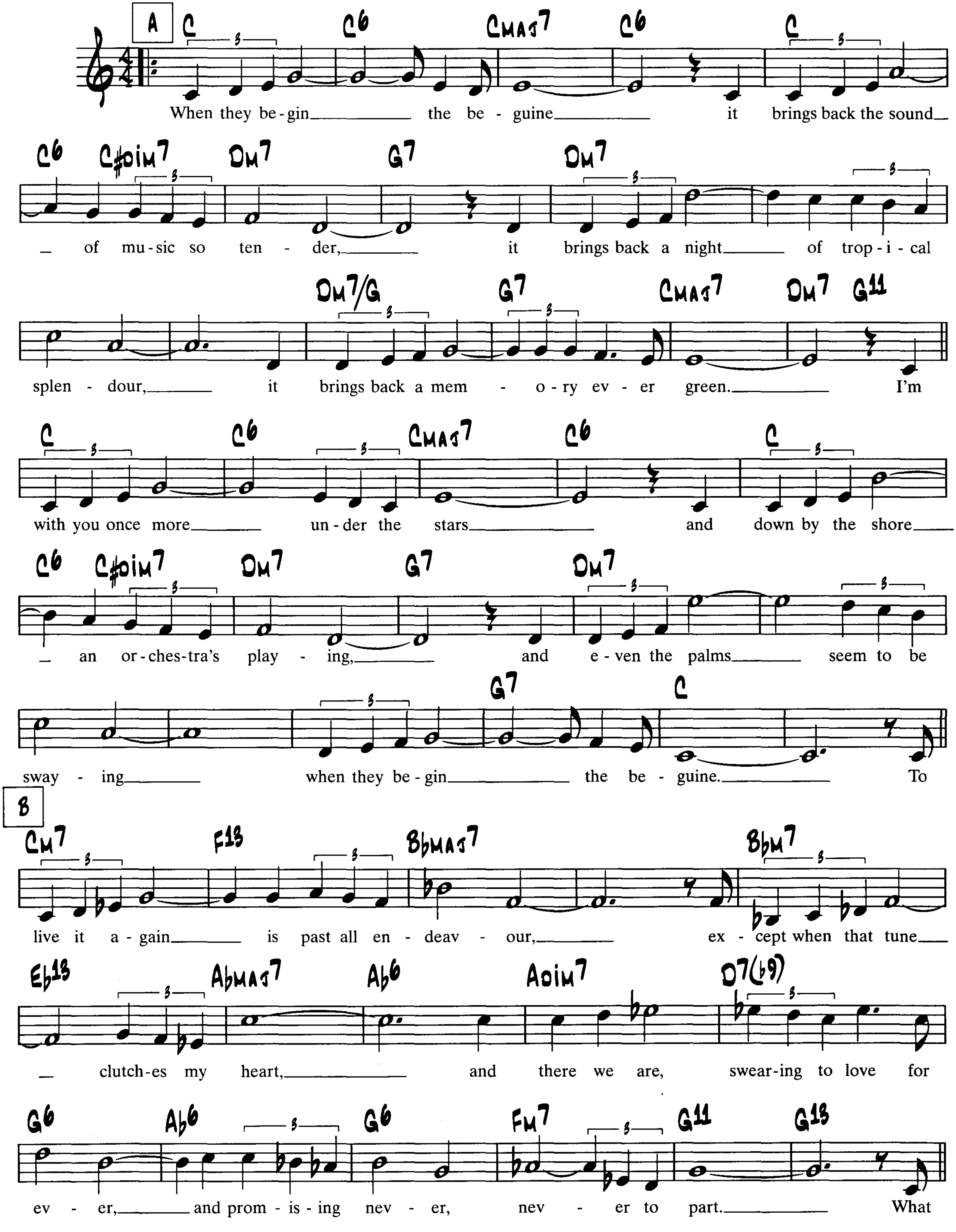
Chorus 3:

Be a clown, be a clown,
All the world loves a clown,
Be the poor silly ass,
And you'll always travel first class,
Give 'em quips, give 'em fun,
And they'll pay to say you're A-1,
If you become a farmer you've the weather to buck,
If you become a gambler you'll be stuck with your luck,
But Jack you'll never lack if you can quack like a duck,
Be a clown, be a clown, be a clown!

BEGIN THE BEGUINE

Music and Lyrics by COLE PORTER

MEDIUM SWING OR BEGUINE


A
C C6 CMAJ7 C6 C
When they be-gin the be-guine it brings back the sound
C6 C♯DIM7 DM7 G7 DM7
of mu-sic so ten-der, it brings back a night of trop-i-cal
DM7/G G7 CMAJ7 DM7 G11
splen-dour, it brings back a mem-o-ry ev-er green. I'm
C C6 CMAJ7 C6 C
with you once more un-der the stars and down by the shore
C6 C♯DIM7 DM7 G7 DM7
an or-ches-tra's play-ing, and e-ven the palms seem to be
G7 C
sway-ing when they be-gin the be-guine. To
B
CM7 F13 B♭MAJ7 B♭M7
live it a-gain is past all en-deav-our, ex-cept when that tune
E♭13 A♭MAJ7 A♭6 ADIM7 D7(♭9)
clutch-es my heart, and there we are, swear-ing to love for
G6 A♭6 G6 FM7 G11 G13
ev-er, and prom-is-ing nev-er, nev-er to part. What

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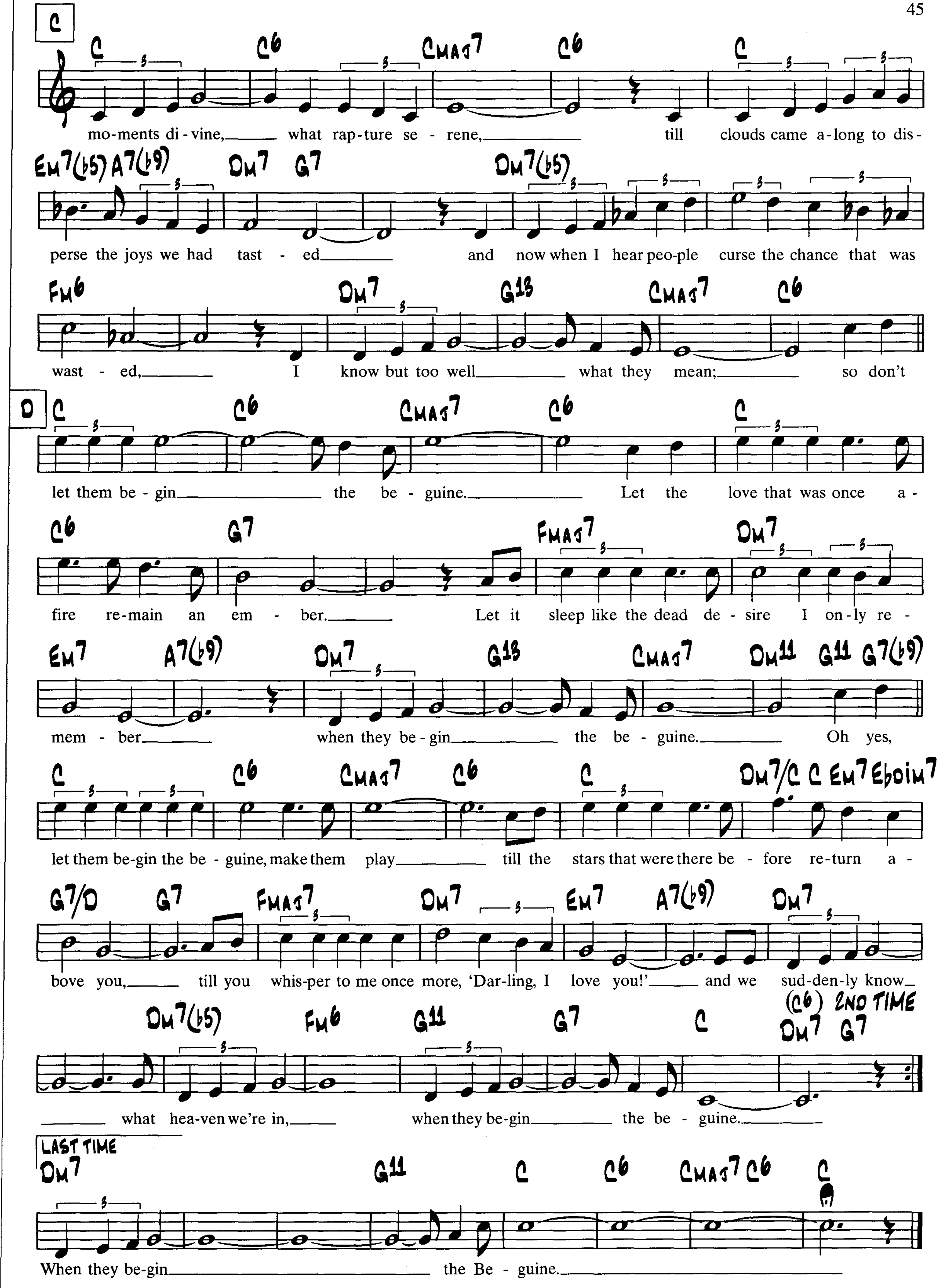
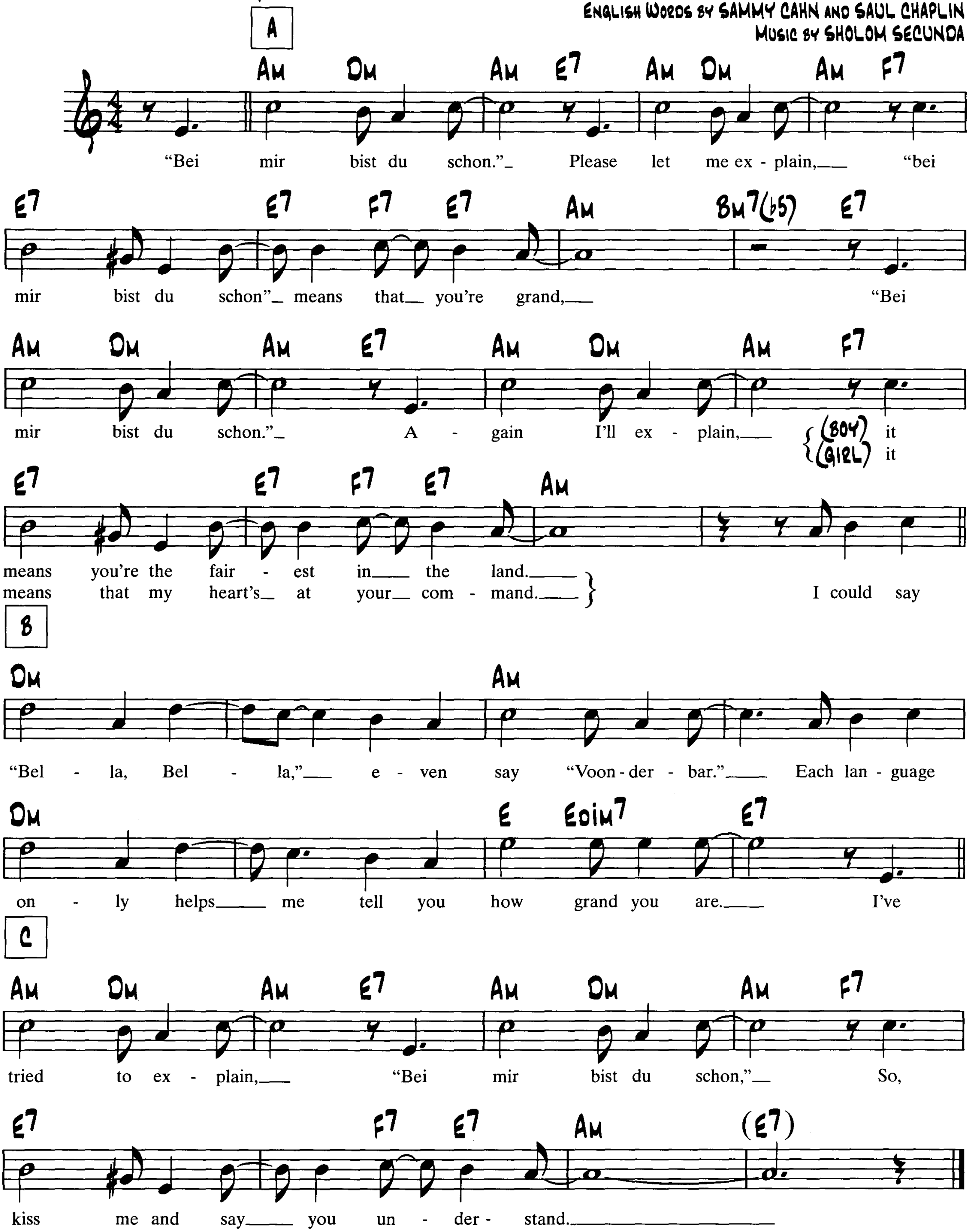

C
C C6 CMA7 C6 C
mo-ments di-vine, what rap-ture se-rene, till clouds came a-long to dis-
EM7(b5) A7(b9) DM7 G7 DM7(b5)
perse the joys we had tast-ed and now when I hear peo-ple curse the chance that was
FM6 DM7 G13 CMA7 C6
wast-ed, I know but too well what they mean; so don't
D
C C6 CMA7 C6 C
let them be-gin the be-guine. Let the love that was once a-
C6 G7 FMA7 DM7
fire re-main an em-ber. Let it sleep like the dead de-sire I on-ly re-
EM7 A7(b9) DM7 G13 CMA7 DM11 G11 G7(b9)
mem-ber when they be-gin the be-guine. Oh yes,
C C6 CMA7 C6 C DM7/C C EM7 Ebdim7
let them be-gin the be-guine, make them play till the stars that were there be-fore re-turn a-
G7/D G7 FMA7 DM7 EM7 A7(b9) DM7
bove you, till you whis-per to me once more, 'Dar-ling, I love you!' and we sud-den-ly know
DM7(b5) FM6 G11 G7 C (C6) 2ND TIME DM7 G7
what hea-ven we're in, when they be-gin the be-guine.
LAST TIME
DM7 G11 C C6 CMA7 C6 C
When they be-gin the Be-guine.

BEI MIR BIST DU SCHON

(MEANS THAT YOU'RE GRAND)

MEDIUM SWING

ORIGINAL LYRICS BY JACOB JACOBS
ENGLISH WORDS BY SAMMY CAHN AND SAUL CHAPLIN
MUSIC BY SHOLOM SECUNDA


A
Am Dm Am E7 Am Dm Am F7
"Bei mir bist du schon."_ Please let me ex - plain,___ "bei
E7 E7 F7 E7 Am Bm7(♭5) E7
mir bist du schon"_ means that___ you're grand,___ "Bei
Am Dm Am E7 Am Dm Am F7
mir bist du schon."_ A - gain I'll ex - plain,___
(BOY) it
(GIRL) it
E7 E7 F7 E7 Am
means you're the fair - est in___ the land.___
means that my heart's_ at your___ com - mand.___
I could say
B
Dm Am
"Bel - la, Bel - la,"___ e - ven say "Voon - der - bar."___ Each lan - guage
Dm E Edim7 E7
on - ly helps___ me tell you how grand you are.___ I've
C
Am Dm Am E7 Am Dm Am F7
tried to ex - plain,___ "Bei mir bist du schon,"___ So,
E7 F7 E7 Am (E7)
kiss me and say___ you un - der - stand.___

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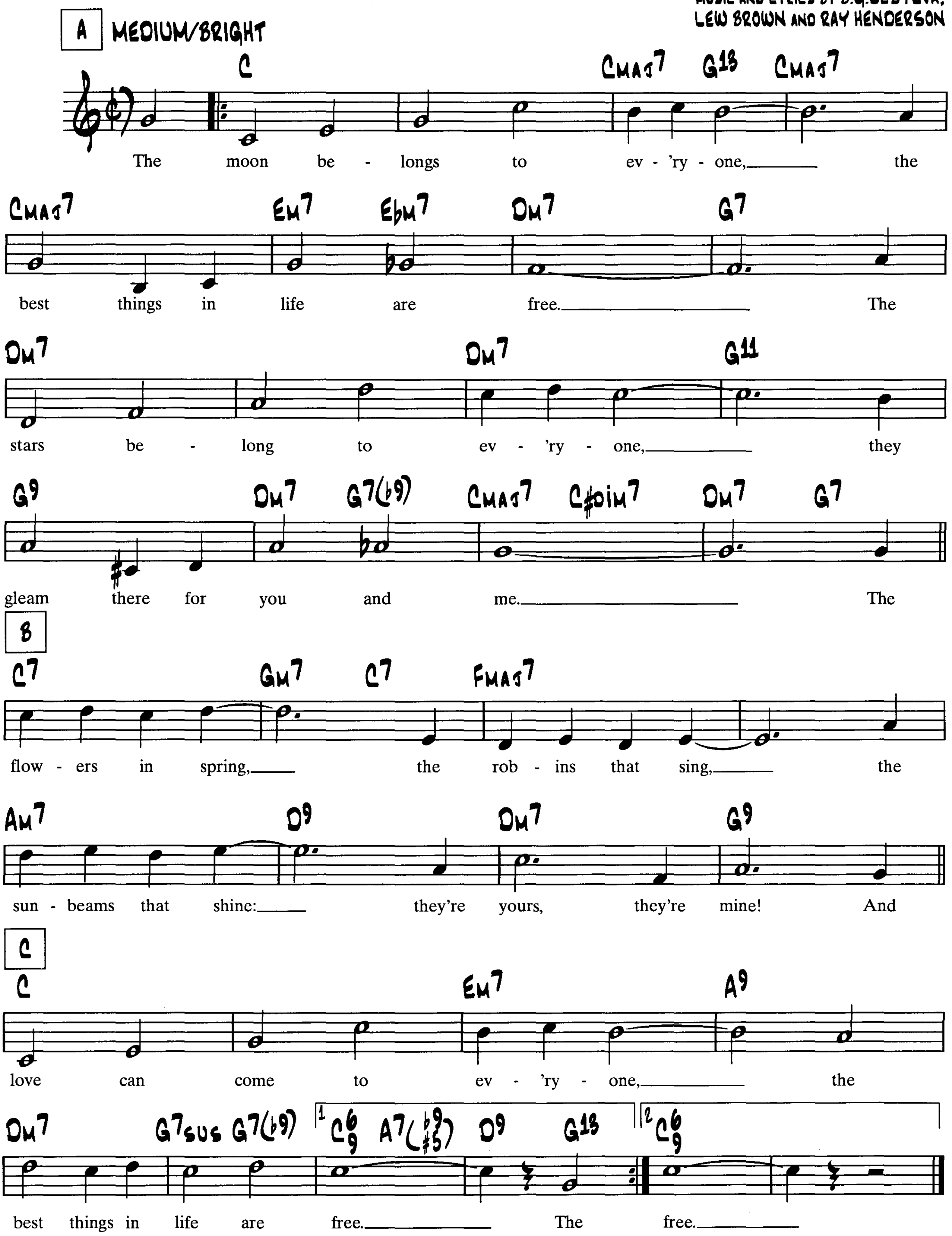
THE BEST THINGS IN LIFE ARE FREE

MUSIC AND LYRICS BY B.G. DESYLVA,
LEW BROWN AND RAY HENDERSON


A MEDIUM/BRIGHT
C | Cmaj7 G13 | Cmaj7
The moon be - longs to ev - 'ry - one, the
Cmaj7 | Em7 E♭m7 | Dm7 | G7
best things in life are free. The
Dm7 | Dm7 | G11
stars be - long to ev - 'ry - one, they
G9 | Dm7 G7(♭9) | Cmaj7 C♯dim7 | Dm7 G7
gleam there for you and me. The
B
C7 | Gm7 C7 | Fmaj7
flow - ers in spring, the rob - ins that sing, the
Am7 | D9 | Dm7 | G9
sun - beams that shine: they're yours, they're mine! And
C
C | Em7 | A9
love can come to ev - 'ry - one, the
Dm7 | G7sus G7(♭9) | 1 C6/9 A7(♭9/♯5) | D9 G13 | 2 C6/9
best things in life are free. The free.

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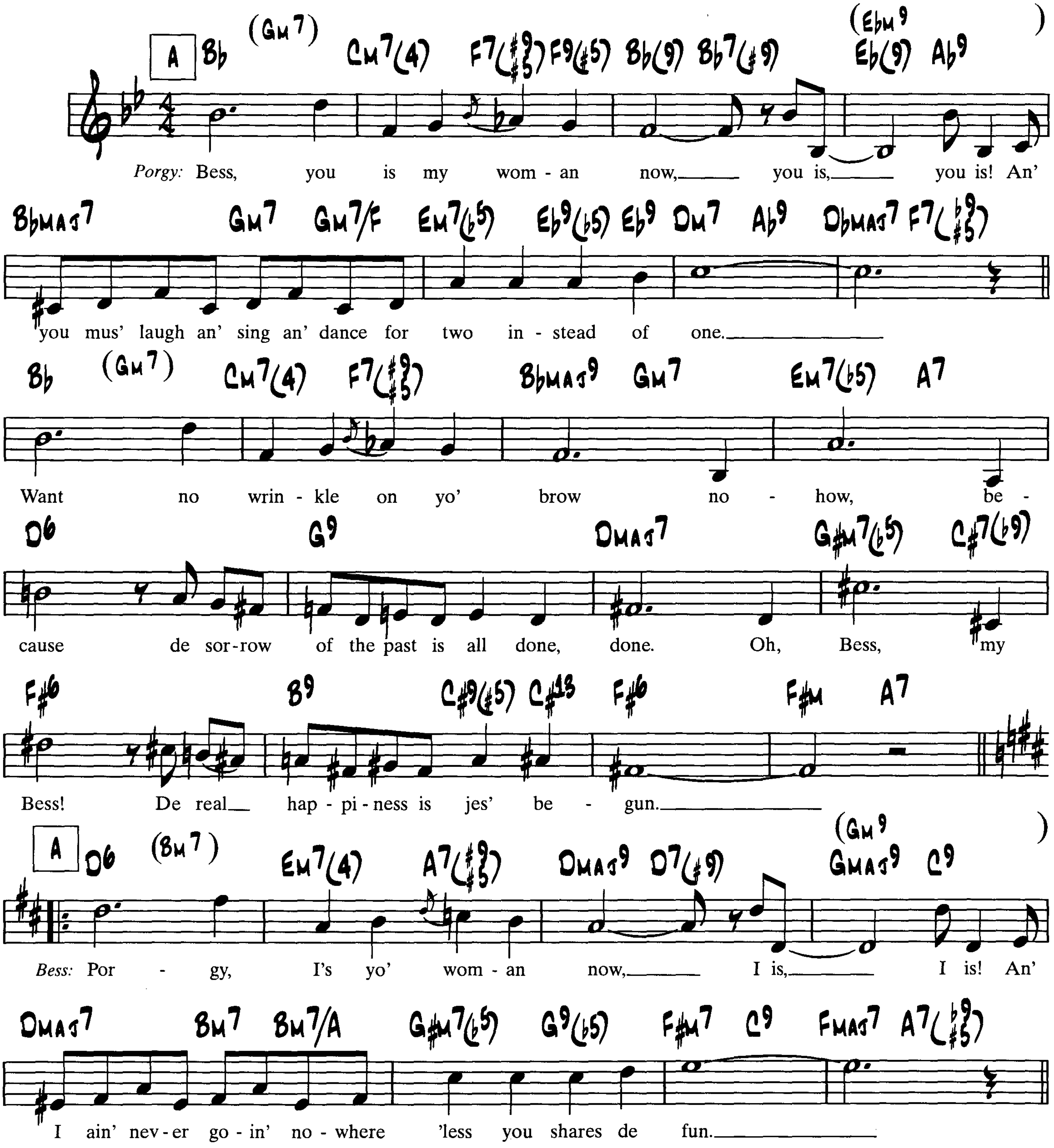
BESS, YOU IS MY WOMAN NOW

FROM *PORGY AND BESS*®

BY GEORGE GERSHWIN, DU BOSE AND
DOROTHY HEYWARD AND IRA GERSHWIN

MODERATELY SLOW BALLAD


A
Bb (Gm7) Cm7(4) F7(#9 #5) F9(#5) Bb(9) Bb7(#9) (Ebm9) Eb(9) Ab9
Porgy: Bess, you is my wom - an now, you is, you is! An'
Bbmaj7 Gm7 Gm7/F Em7(b5) Eb9(b5) Eb9 Dm7 Ab9 Dbmaj7 F7(b9 #5)
you mus' laugh an' sing an' dance for two in - stead of one.
Bb (Gm7) Cm7(4) F7(#9 #5) Bbmaj9 Gm7 Em7(b5) A7
Want no wrin - kle on yo' brow no - how, be -
D6 G9 Dmaj7 G#m7(b5) C#7(b9)
cause de sor-row of the past is all done, done. Oh, Bess, my
F#6 B9 C#9(#5) C#13 F#6 F#m A7
Bess! De real hap - pi - ness is jes' be - gun.
A
D6 (Bm7) Em7(4) A7(#9 #5) Dmaj9 D7(#9) (Gm9) Gmaj9 C9
Bess: Por - gy, I's yo' wom - an now, I is, I is! An'
Dmaj7 Bm7 Bm7/A G#m7(b5) G9(b5) F#m7 C9 Fmaj7 A7(b9 #5)
I ain' nev-er go - in' no - where 'less you shares de fun.

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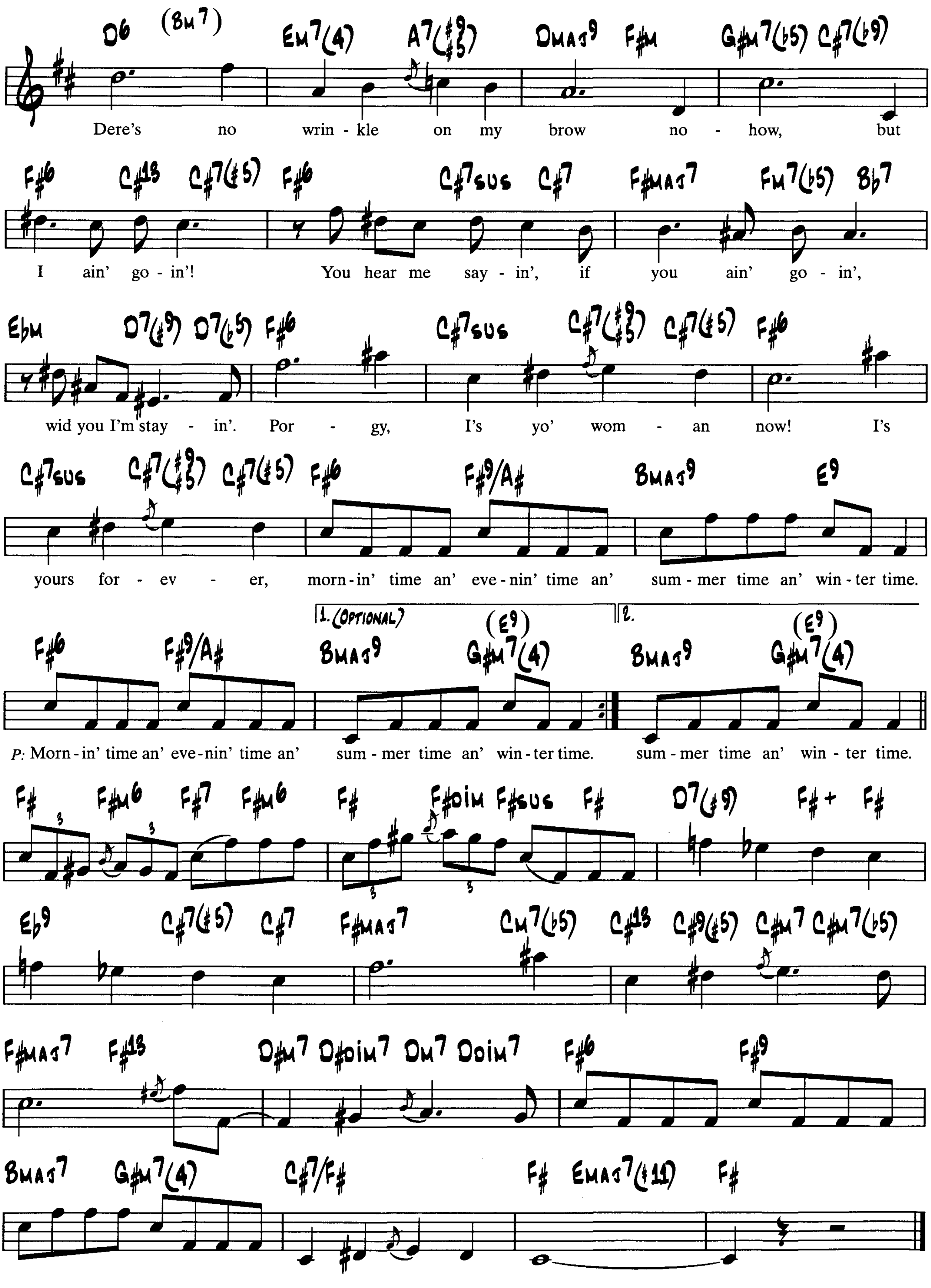
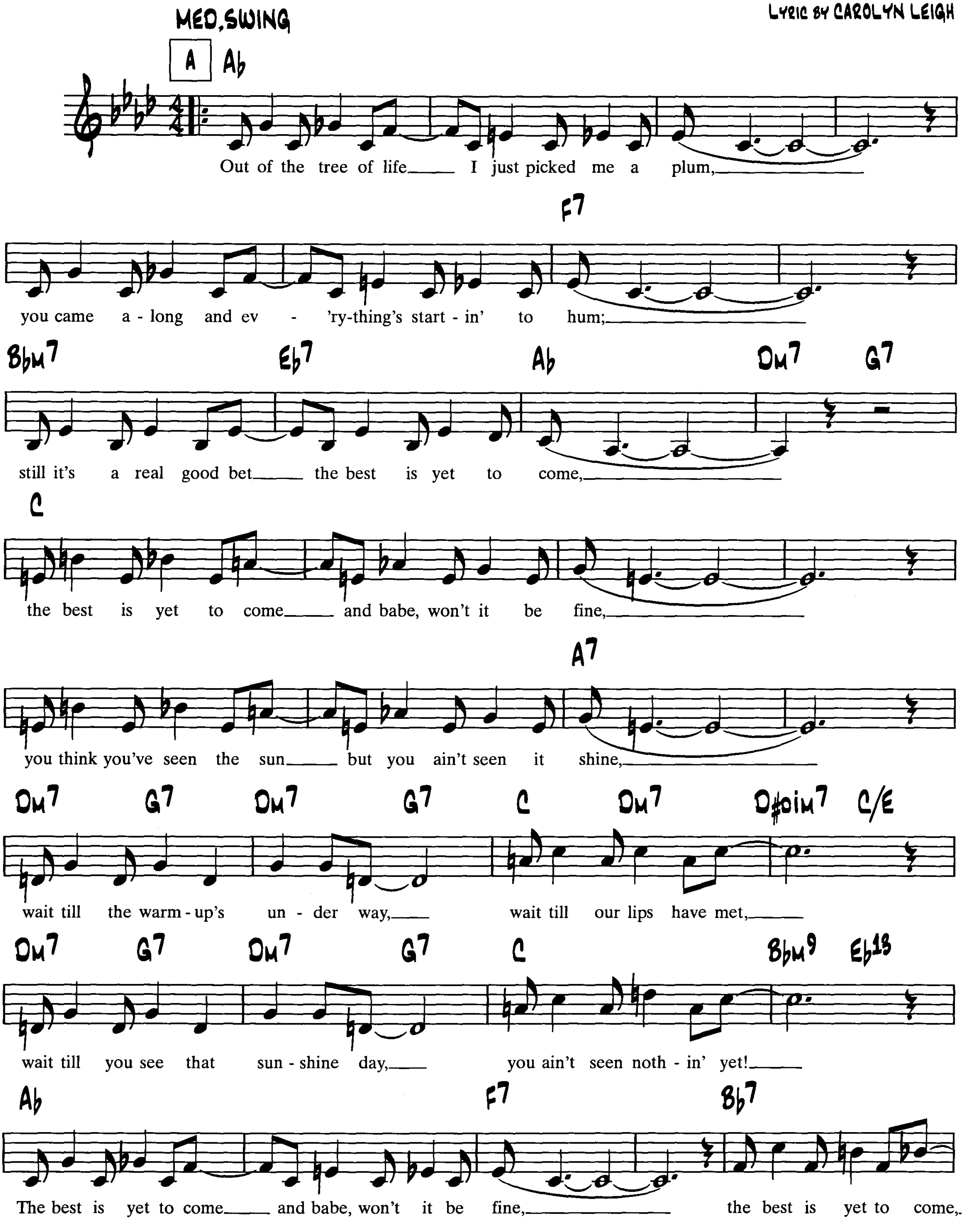

D6 (Bm7) Em7(4) A7(#9/#5) Dmaj9 F#m G#m7(b5) C#7(b9)
Dere's no wrin - kle on my brow no - how, but
F#6 C#13 C#7(#5) F#6 C#7sus C#7 F#maj7 Fm7(b5) Bb7
I ain' go - in'! You hear me say - in', if you ain' go - in',
Ebm D7(#9) D7(b5) F#6 C#7sus C#7(#9/#5) C#7(#5) F#6
wid you I'm stay - in'. Por - gy, I's yo' wom - an now! I's
C#7sus C#7(#9/#5) C#7(#5) F#6 F#9/A# Bmaj9 E9
yours for - ev - er, morn - in' time an' eve - nin' time an' sum - mer time an' win - ter time.
1. (Optional)
2.
F#6 F#9/A# Bmaj9 (E9) G#m7(4) Bmaj9 (E9) G#m7(4)
P: Morn - in' time an' eve - nin' time an' sum - mer time an' win - ter time. sum - mer time an' win - ter time.
F# F#m6 F#7 F#m6 F# F#dim F#sus F# D7(#9) F#+ F#
3
3
3
3
Eb9 C#7(#5) C#7 F#maj7 Cm7(b5) C#13 C#9(#5) C#m7 C#m7(b5)
F#maj7 F#13 D#m7 D#dim7 Dm7 Ddim7 F#6 F#9
Bmaj7 G#m7(4) C#7/F# F# Emaj7(#11) F#

THE BEST IS YET TO COME

Music by CY COLEMAN
Lyric by CAROLYN LEIGH


MED. SWING
A
A♭
Out of the tree of life I just picked me a plum,
F7
you came a-long and ev-'ry-thing's start-in' to hum;
B♭m7 E♭7 A♭ Dm7 G7
still it's a real good bet the best is yet to come,
C
the best is yet to come and babe, won't it be fine,
A7
you think you've seen the sun but you ain't seen it shine,
Dm7 G7 Dm7 G7 C Dm7 D♯dim7 C/E
wait till the warm-up's un-der way, wait till our lips have met,
Dm7 G7 Dm7 G7 C B♭m9 E♭13
wait till you see that sun-shine day, you ain't seen noth-in' yet!
A♭ F7 B♭7
The best is yet to come and babe, won't it be fine, the best is yet to come,

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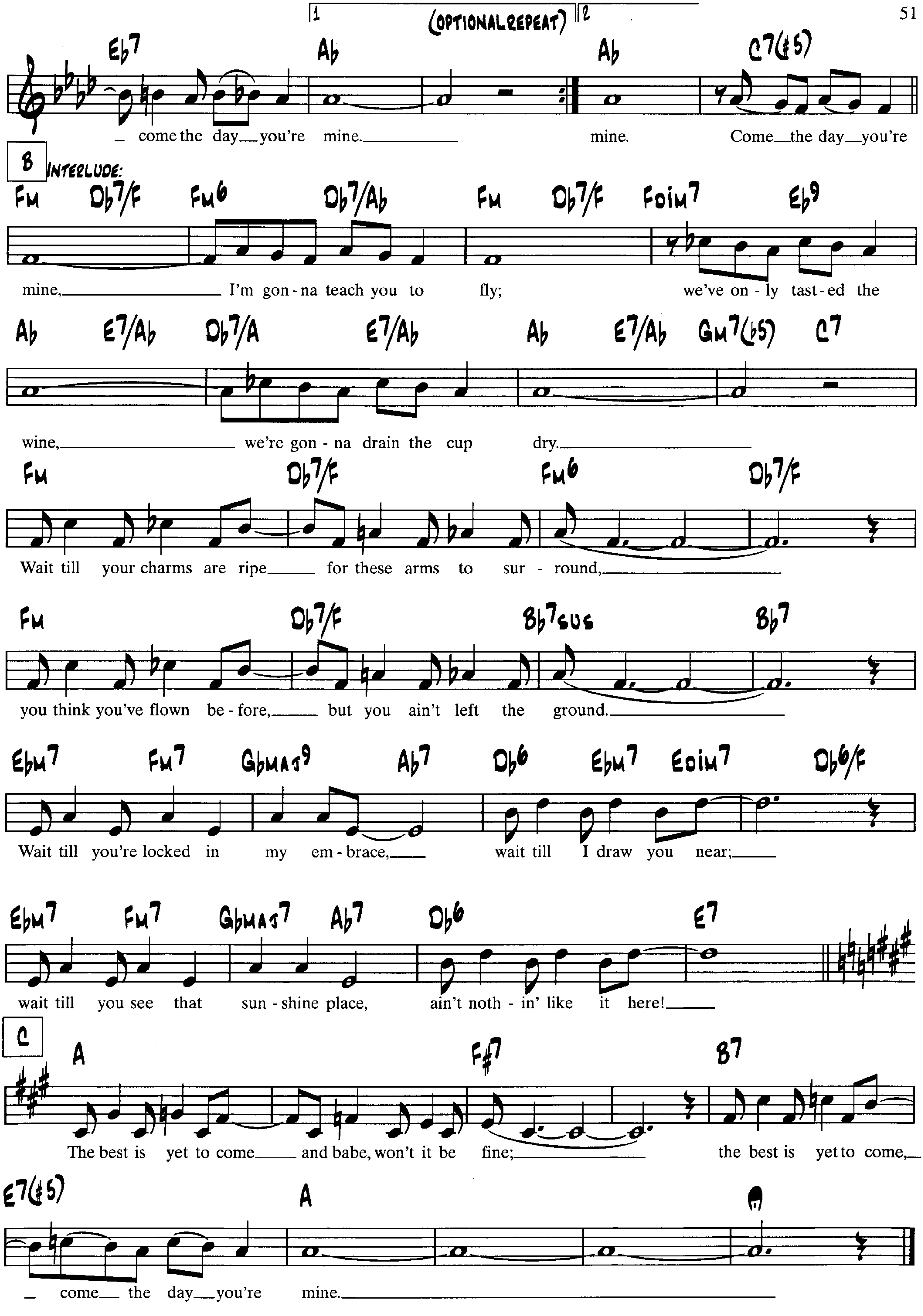
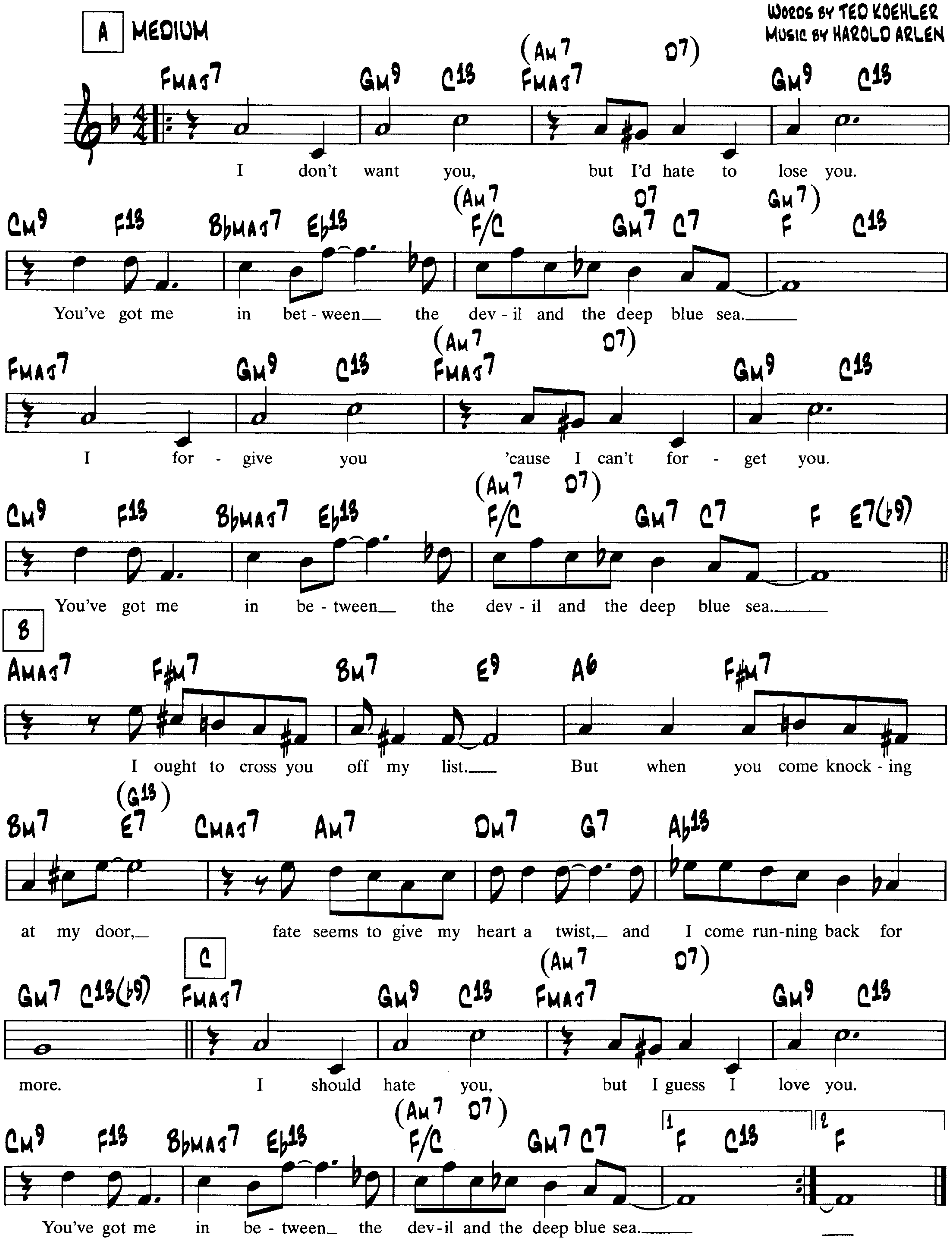

1
(OPTIONAL REPEAT)
2
Eb7 Ab Ab C7(#5)
_ come the day _ you're mine. _ mine. Come _ the day _ you're
B INTERLUDE:
Fm Db7/F Fm6 Db7/Ab Fm Db7/F Fdim7 Eb9
mine, _ I'm gon - na teach you to fly; we've on - ly tast - ed the
Ab E7/Ab Db7/A E7/Ab Ab E7/Ab Gm7(b5) C7
wine, _ we're gon - na drain the cup dry. _
Fm Db7/F Fm6 Db7/F
Wait till your charms are ripe _ for these arms to sur - round, _
Fm Db7/F Bb7sus Bb7
you think you've flown be - fore, _ but you ain't left the ground. _
Ebm7 Fm7 Gbmaj9 Ab7 Db6 Ebm7 Edim7 Db6/F
Wait till you're locked in my em - brace, _ wait till I draw you near; _
Ebm7 Fm7 Gbmaj7 Ab7 Db6 E7
wait till you see that sun - shine place, ain't noth - in' like it here! _
C
A F#7 B7
The best is yet to come _ and babe, won't it be fine; _ the best is yet to come, _
E7(#5) A
_ come _ the day _ you're mine. _

BETWEEN THE DEVIL AND THE DEEP BLUE SEA

WORDS BY TED KOEHLER
MUSIC BY HAROLD ARLEN


A
MEDIUM
FMAJ7 GM9 C13 (AM7 D7) FMAJ7 GM9 C13
I don't want you, but I'd hate to lose you.
CM9 F13 BbMAJ7 Eb13 (AM7 D7 GM7) F/C GM7 C7 F C13
You've got me in bet - ween__ the dev - il and the deep blue sea.____
FMAJ7 GM9 C13 (AM7 D7) FMAJ7 GM9 C13
I for - give you 'cause I can't for - get you.
CM9 F13 BbMAJ7 Eb13 (AM7 D7) F/C GM7 C7 F E7(b9)
You've got me in be - tween__ the dev - il and the deep blue sea.____
B
AMAJ7 F#M7 BM7 E9 A6 F#M7
I ought to cross you off my list.___ But when you come knock - ing
BM7 (G13) E7 CMAJ7 AM7 DM7 G7 Ab13
at my door,__ fate seems to give my heart a twist,__ and I come run-ning back for
GM7 C13(b9)
more.
C
FMAJ7 GM9 C13 (AM7 D7) FMAJ7 GM9 C13
I should hate you, but I guess I love you.
CM9 F13 BbMAJ7 Eb13 (AM7 D7) F/C GM7 C7 1 F C13 2 F
You've got me in be - tween_ the dev-il and the deep blue sea.____ ___

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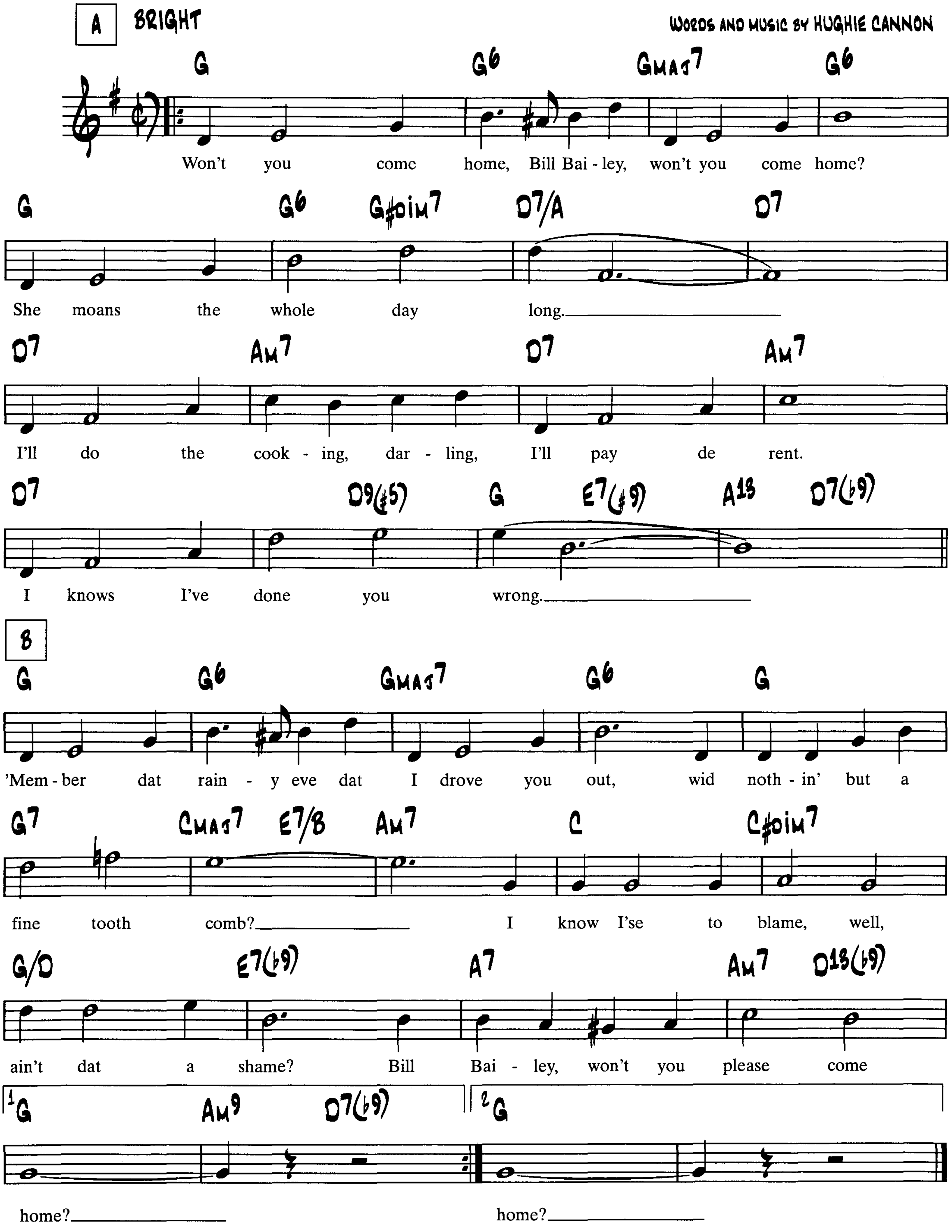
BILL BAILEY WON'T YOU PLEASE COME HOME?

WORDS AND MUSIC BY HUGHIE CANNON


A
BRIGHT
G G6 Gmaj7 G6
Won't you come home, Bill Bai - ley, won't you come home?
G G6 G#dim7 D7/A D7
She moans the whole day long.
D7 Am7 D7 Am7
I'll do the cook - ing, dar - ling, I'll pay de rent.
D7 D9(#5) G E7(#9) A13 D7(b9)
I knows I've done you wrong.
B
G G6 Gmaj7 G6 G
'Mem - ber dat rain - y eve dat I drove you out, wid noth - in' but a
G7 Cmaj7 E7/B Am7 C C#dim7
fine tooth comb? I know I'se to blame, well,
G/D E7(b9) A7 Am7 D13(b9)
ain't dat a shame? Bill Bai - ley, won't you please come
1 G Am9 D7(b9)
home?
2 G
home?

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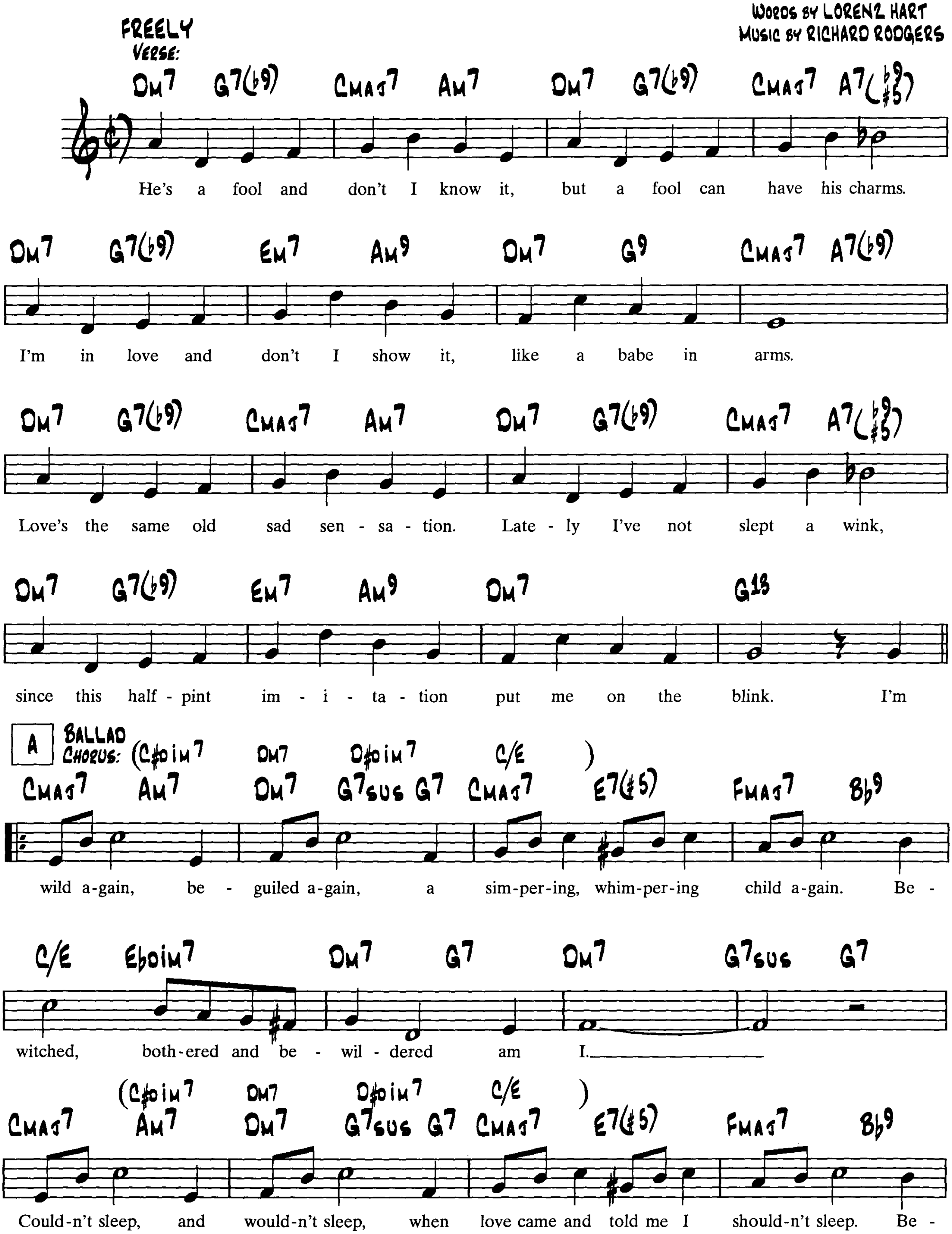
BEWITCHED

Words by LORENZ HART
Music by RICHARD RODGERS


FREELY
VERSE:
Dm7 G7(♭9) Cmaj7 Am7 Dm7 G7(♭9) Cmaj7 A7(♭9 ♯5)
He's a fool and don't I know it, but a fool can have his charms.
Dm7 G7(♭9) Em7 Am9 Dm7 G9 Cmaj7 A7(♭9)
I'm in love and don't I show it, like a babe in arms.
Dm7 G7(♭9) Cmaj7 Am7 Dm7 G7(♭9) Cmaj7 A7(♭9 ♯5)
Love's the same old sad sen - sa - tion. Late - ly I've not slept a wink,
Dm7 G7(♭9) Em7 Am9 Dm7 G13
since this half - pint im - i - ta - tion put me on the blink. I'm
A
BALLAD CHORUS: (C♯o7 Dm7 D♯o7 C/E)
Cmaj7 Am7 Dm7 G7sus G7 Cmaj7 E7(♯5) Fmaj7 B♭9
wild a-gain, be - guiled a-gain, a sim-per-ing, whim-per-ing child a-gain. Be -
C/E E♭o7 Dm7 G7 Dm7 G7sus G7
witched, both-ered and be - wil - dered am I.
(C♯o7 Dm7 D♯o7 C/E)
Cmaj7 Am7 Dm7 G7sus G7 Cmaj7 E7(♯5) Fmaj7 B♭9
Could-n't sleep, and would-n't sleep, when love came and told me I should-n't sleep. Be -

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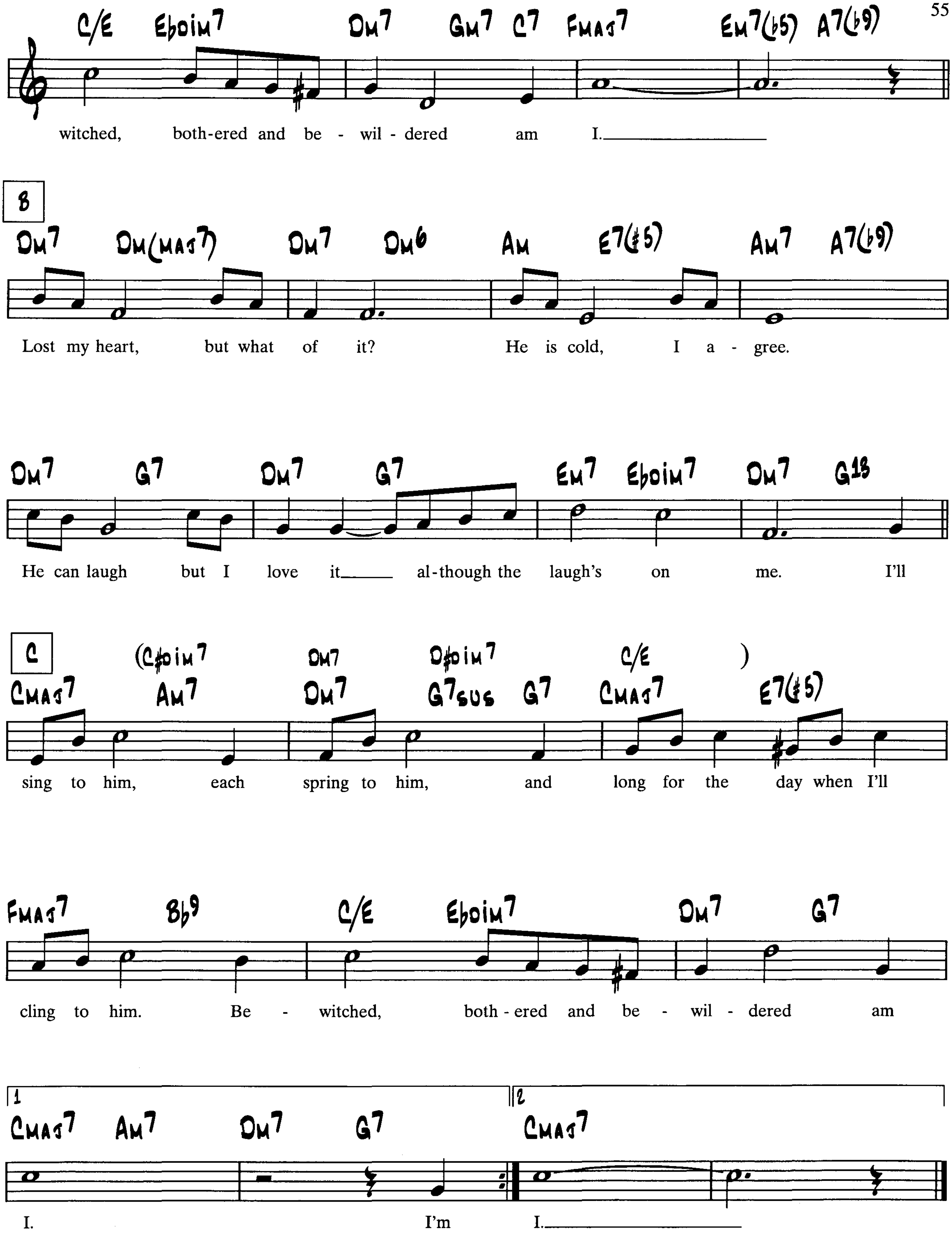
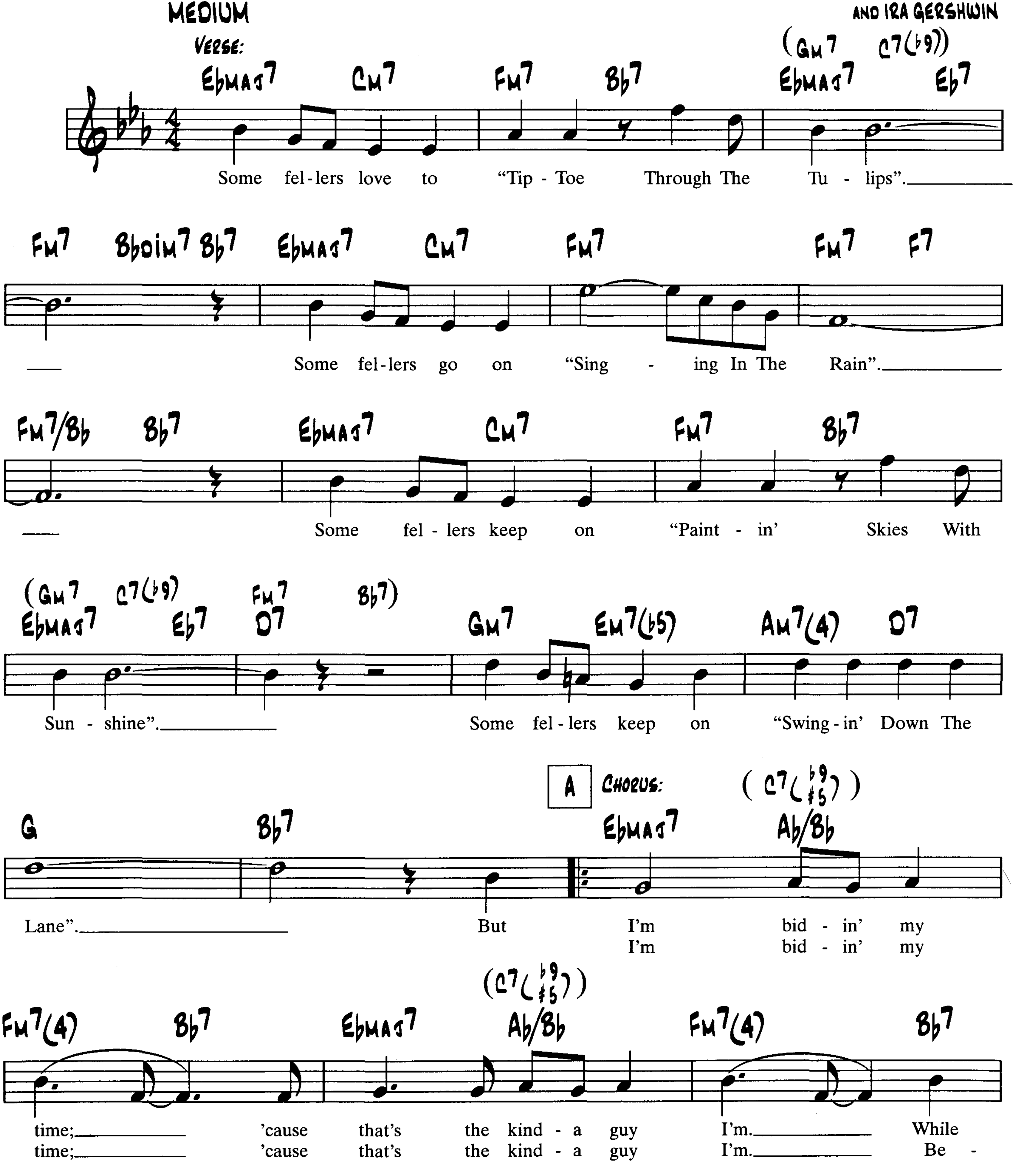

C/E Ebdim7 Dm7 Gm7 C7 Fmaj7 Em7(b5) A7(b9)
witched, both-ered and be - wil - dered am I.
B
Dm7 Dm(maj7) Dm7 Dm6 Am E7(#5) Am7 A7(b9)
Lost my heart, but what of it? He is cold, I a - gree.
Dm7 G7 Dm7 G7 Em7 Ebdim7 Dm7 G13
He can laugh but I love it al-though the laugh's on me. I'll
C
(C#dim7 Dm7 D#dim7 C/E)
Cmaj7 Am7 Dm7 G7sus G7 Cmaj7 E7(#5)
sing to him, each spring to him, and long for the day when I'll
Fmaj7 Bb9 C/E Ebdim7 Dm7 G7
cling to him. Be - witched, both - ered and be - wil - dered am
1
Cmaj7 Am7 Dm7 G7
I. I'm
2
Cmaj7
I.

BIDIN' MY TIME

MUSIC AND LYRICS BY
GEORGE GERSHWIN
AND IRA GERSHWIN


MEDIUM
VERSE:
E♭MAJ7 CM7 FM7 B♭7 (GM7 C7(♭9)) E♭MAJ7 E♭7
Some fel-lers love to "Tip - Toe Through The Tu - lips".
FM7 B♭DIM7 B♭7 E♭MAJ7 CM7 FM7 FM7 F7
Some fel-lers go on "Sing - ing In The Rain".
FM7/B♭ B♭7 E♭MAJ7 CM7 FM7 B♭7
Some fel - lers keep on "Paint - in' Skies With
(GM7 C7(♭9) FM7 B♭7) E♭MAJ7 E♭7 D7 GM7 EM7(♭5) AM7(4) D7
Sun - shine". Some fel - lers keep on "Swing - in' Down The
A CHORUS:
G B♭7 E♭MAJ7 (C7(♭9 ♯5)) A♭/B♭
Lane". But I'm bid - in' my
I'm bid - in' my
FM7(4) B♭7 E♭MAJ7 (C7(♭9 ♯5)) A♭/B♭ FM7(4) B♭7
time; 'cause that's the kind - a guy I'm. While
time; 'cause that's the kind - a guy I'm. Be -

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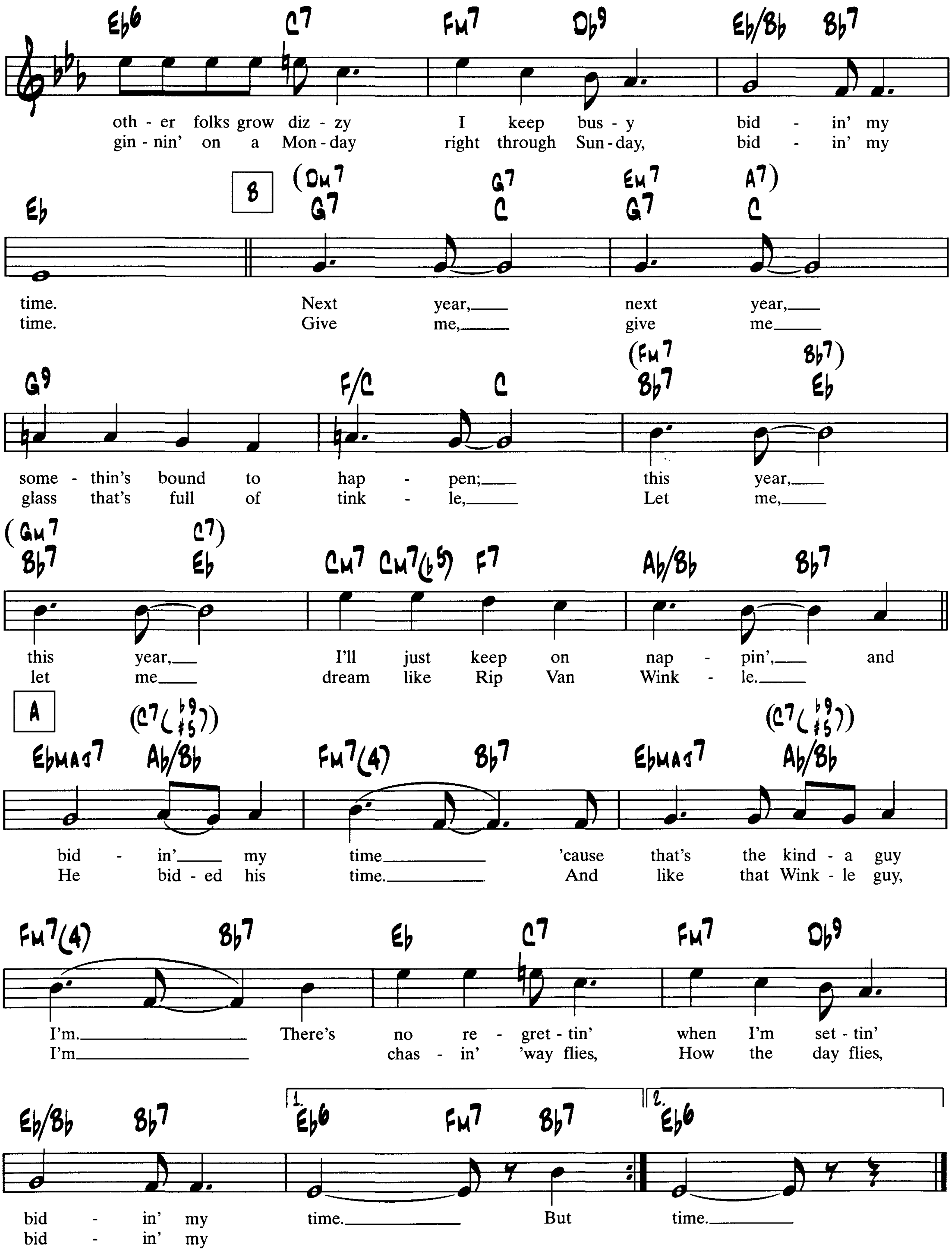
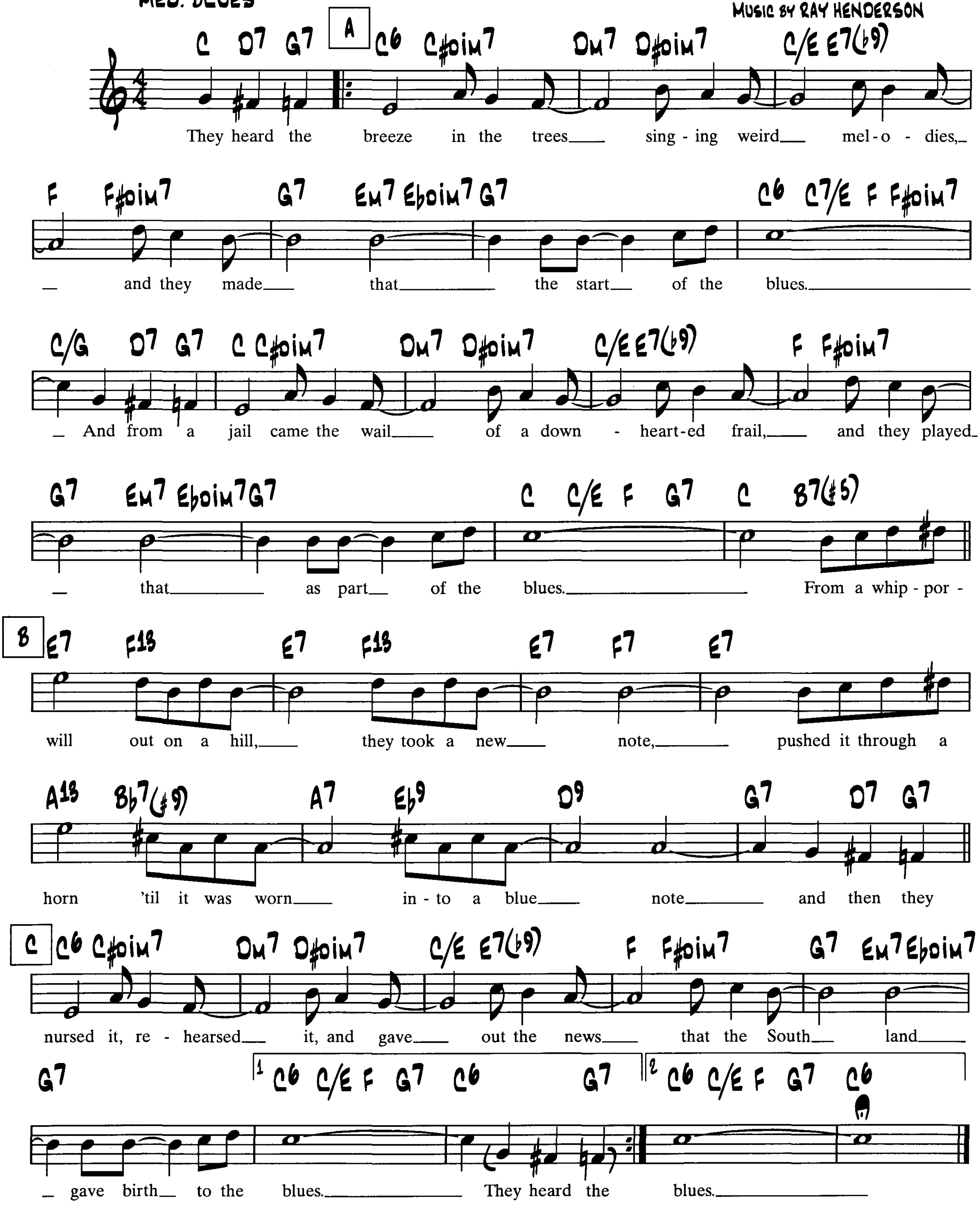

E♭6 C7 Fm7 D♭9 E♭/B♭ B♭7
oth - er folks grow diz - zy I keep bus - y bid - in' my
gin - nin' on a Mon - day right through Sun - day, bid - in' my
E♭ B (Dm7 G7 Em7 A7) G7 C G7 C
time. Next year, next year,
time. Give me, give me
G9 F/C C (Fm7 B♭7) B♭7 E♭
some - thin's bound to hap - pen; this year,
glass that's full of tink - le, Let me,
(Gm7 C7) B♭7 E♭ Cm7 Cm7(♭5) F7 A♭/B♭ B♭7
this year, I'll just keep on nap - pin', and
let me dream like Rip Van Wink - le.
A (C7(♭9 ♯5)) E♭maj7 A♭/B♭ Fm7(4) B♭7 E♭maj7 (C7(♭9 ♯5)) A♭/B♭
bid - in' my time 'cause that's the kind - a guy
He bid - ed his time. And like that Wink - le guy,
Fm7(4) B♭7 E♭ C7 Fm7 D♭9
I'm. There's no re - gret - tin' when I'm set - tin'
I'm chas - in' 'way flies, How the day flies,
E♭/B♭ B♭7 1. E♭6 Fm7 B♭7 2. E♭6
bid - in' my time. But time.
bid - in' my

BIRTH OF THE BLUES

WORDS BY B.G. DESYLVA AND LEW BROWN
MUSIC BY RAY HENDERSON

MED. BLUES


C D7 G7 A C6 C#dim7 Dm7 D#dim7 C/E E7(b9)
They heard the breeze in the trees sing - ing weird mel - o - dies,
F F#dim7 G7 Em7 Ebdim7 G7 C6 C7/E F F#dim7
and they made that the start of the blues.
C/G D7 G7 C C#dim7 Dm7 D#dim7 C/E E7(b9) F F#dim7
And from a jail came the wail of a down - heart - ed frail, and they played
G7 Em7 Ebdim7 G7 C C/E F G7 C B7(#5)
that as part of the blues. From a whip - por -
B E7 F13 E7 F13 E7 F7 E7
will out on a hill, they took a new note, pushed it through a
A13 Bb7(#9) A7 Eb9 D9 G7 D7 G7
horn 'til it was worn in - to a blue note and then they
C C6 C#dim7 Dm7 D#dim7 C/E E7(b9) F F#dim7 G7 Em7 Ebdim7
nursed it, re - hearsed it, and gave out the news that the South land
G7 1 C6 C/E F G7 C6 G7 2 C6 C/E F G7 C6
gave birth to the blues. They heard the blues.

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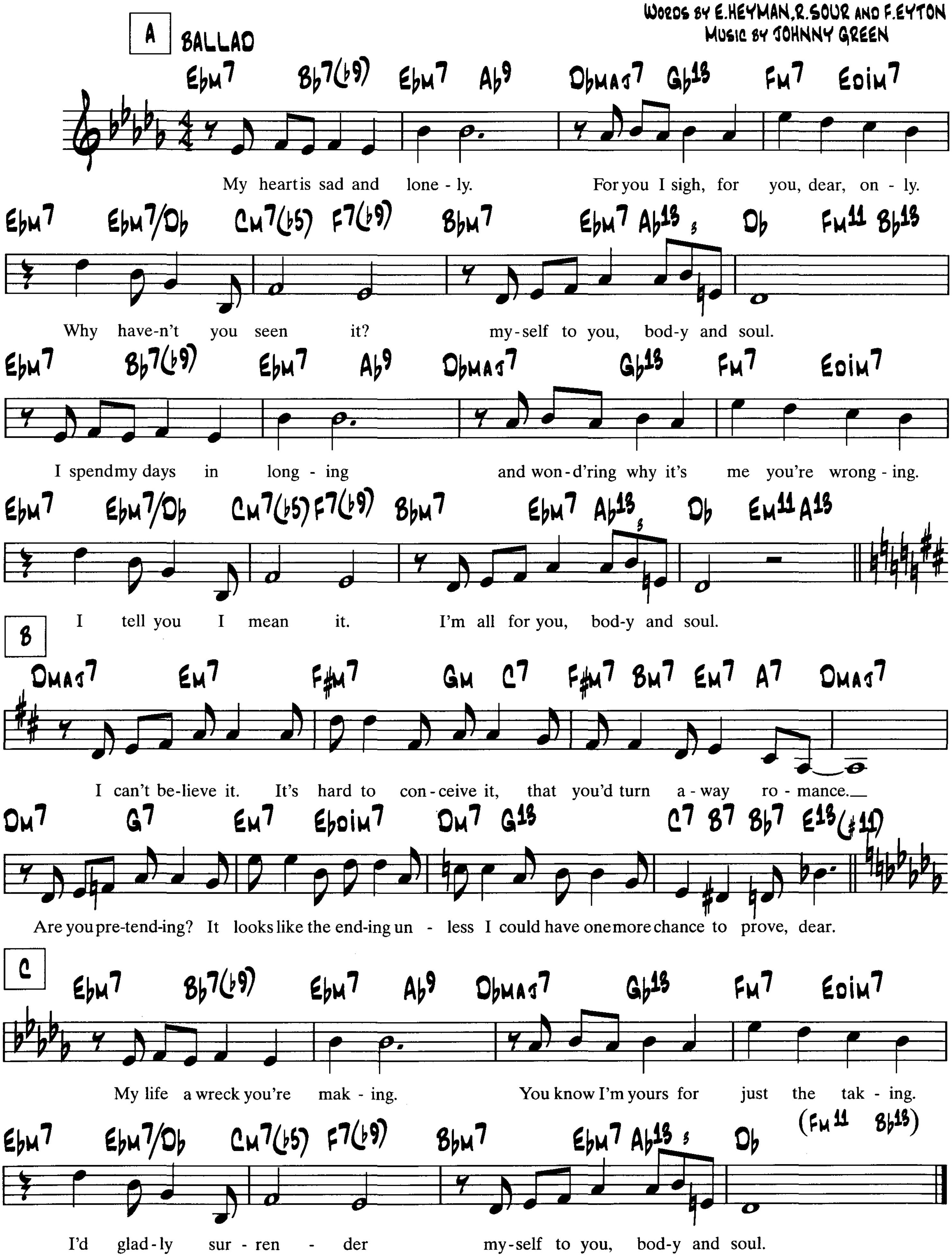
BODY AND SOUL

WORDS BY E.HEYMAN, R.SOUR AND F.EYTON
MUSIC BY JOHNNY GREEN


A
BALLAD
Ebm7 Bb7(b9) Ebm7 Ab9 Dbmaj7 Gb13 Fm7 Edim7
My heart is sad and lone - ly. For you I sigh, for you, dear, on - ly.
Ebm7 Ebm7/Db Cm7(b5) F7(b9) Bbm7 Ebm7 Ab13 Db Fm11 Bb13
Why have-n't you seen it? my-self to you, bod-y and soul.
Ebm7 Bb7(b9) Ebm7 Ab9 Dbmaj7 Gb13 Fm7 Edim7
I spend my days in long - ing and won-d'ring why it's me you're wrong - ing.
Ebm7 Ebm7/Db Cm7(b5) F7(b9) Bbm7 Ebm7 Ab13 Db Em11 A13
I tell you I mean it. I'm all for you, bod-y and soul.
B
Dmaj7 Em7 F#m7 Gm C7 F#m7 Bm7 Em7 A7 Dmaj7
I can't be-lieve it. It's hard to con-ceive it, that you'd turn a-way ro - mance.
Dm7 G7 Em7 Ebdim7 Dm7 G13 C7 B7 Bb7 E13(#11)
Are you pre-tend-ing? It looks like the end-ing un - less I could have one more chance to prove, dear.
C
Ebm7 Bb7(b9) Ebm7 Ab9 Dbmaj7 Gb13 Fm7 Edim7
My life a wreck you're mak - ing. You know I'm yours for just the tak - ing.
Ebm7 Ebm7/Db Cm7(b5) F7(b9) Bbm7 Ebm7 Ab13 Db (Fm11 Bb13)
I'd glad-ly sur - ren - der my-self to you, bod-y and soul.

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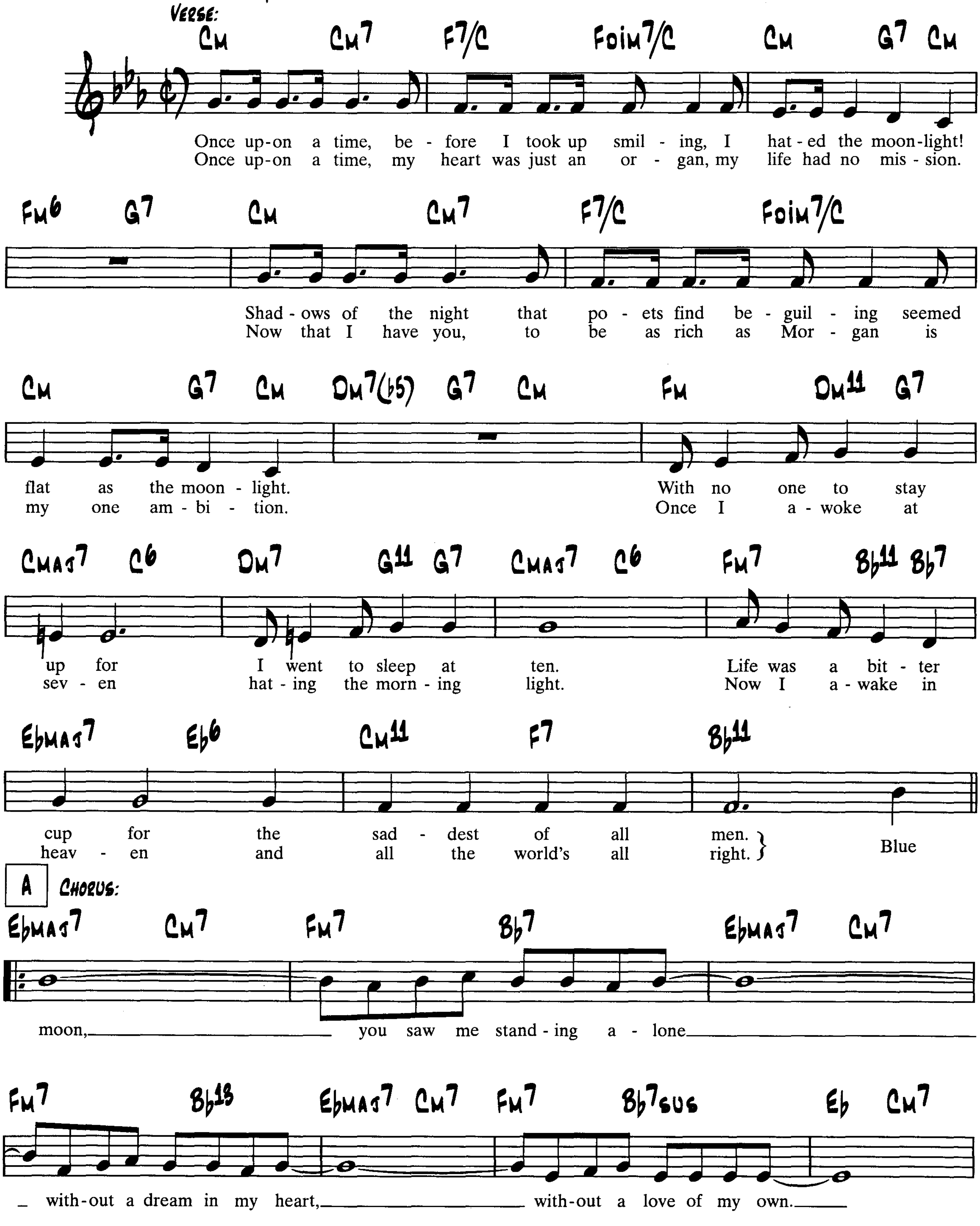
BLUE MOON

MUSIC BY RICHARD RODGERS
WORDS BY LORENZ HART

MEDIUM SWING


VERSE:
Cm Cm7 F7/C Fdim7/C Cm G7 Cm
Once up-on a time, be - fore I took up smil - ing, I hat - ed the moon - light!
Once up-on a time, my heart was just an or - gan, my life had no mis - sion.
Fm6 G7 Cm Cm7 F7/C Fdim7/C
Shad - ows of the night that po - ets find be - guil - ing seemed
Now that I have you, to be as rich as Mor - gan is
Cm G7 Cm Dm7(♭5) G7 Cm Fm Dm11 G7
flat as the moon - light. With no one to stay
my one am - bi - tion. Once I a - woke at
Cmaj7 C6 Dm7 G11 G7 Cmaj7 C6 Fm7 B♭11 B♭7
up for I went to sleep at ten. Life was a bit - ter
sev - en hat - ing the morn - ing light. Now I a - wake in
E♭maj7 E♭6 Cm11 F7 B♭11
cup for the sad - dest of all men. Blue
heav - en and all the world's all right.
A CHORUS:
E♭maj7 Cm7 Fm7 B♭7 E♭maj7 Cm7
moon, you saw me stand - ing a - lone
Fm7 B♭13 E♭maj7 Cm7 Fm7 B♭7sus E♭ Cm7
with-out a dream in my heart, with-out a love of my own.

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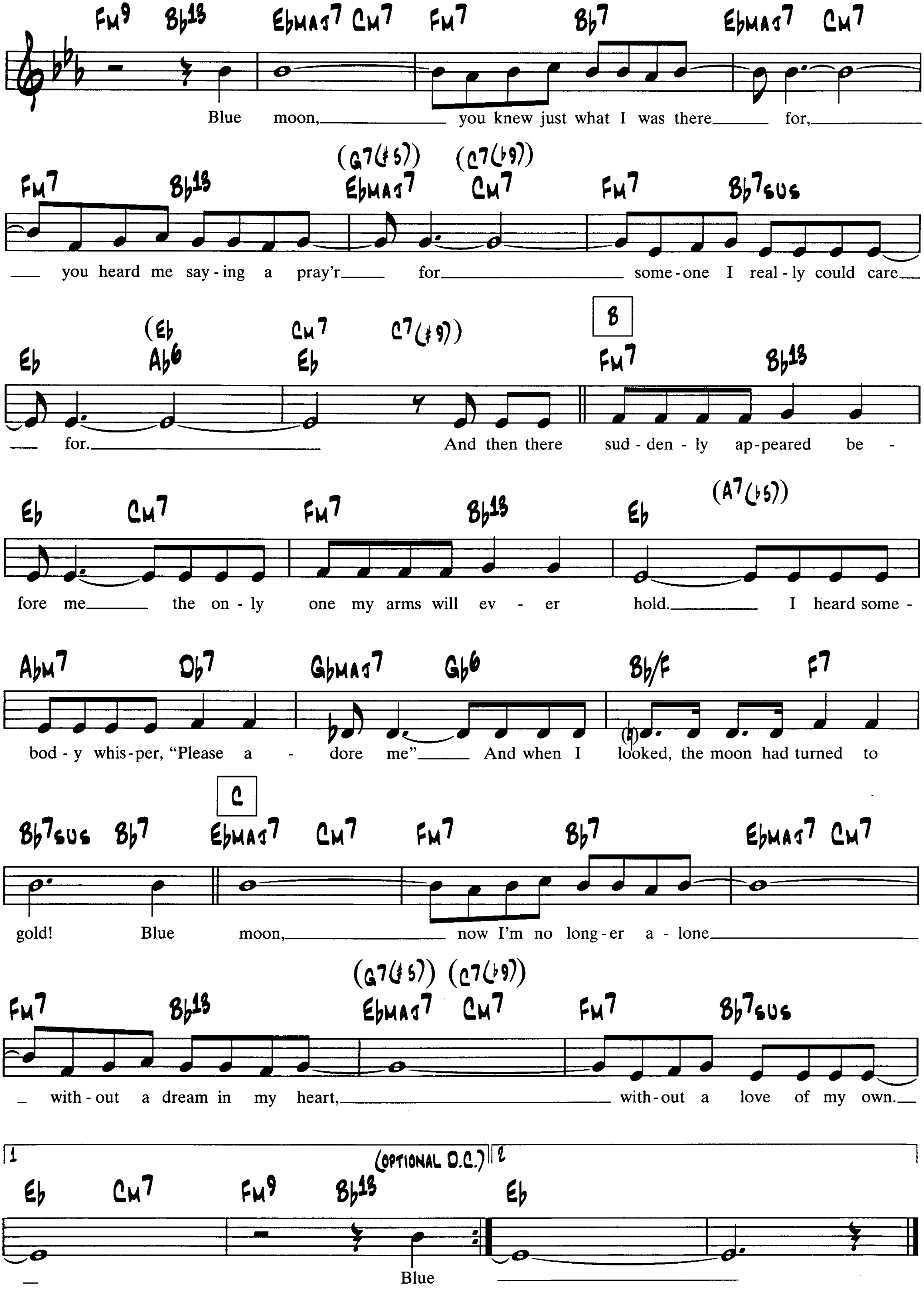
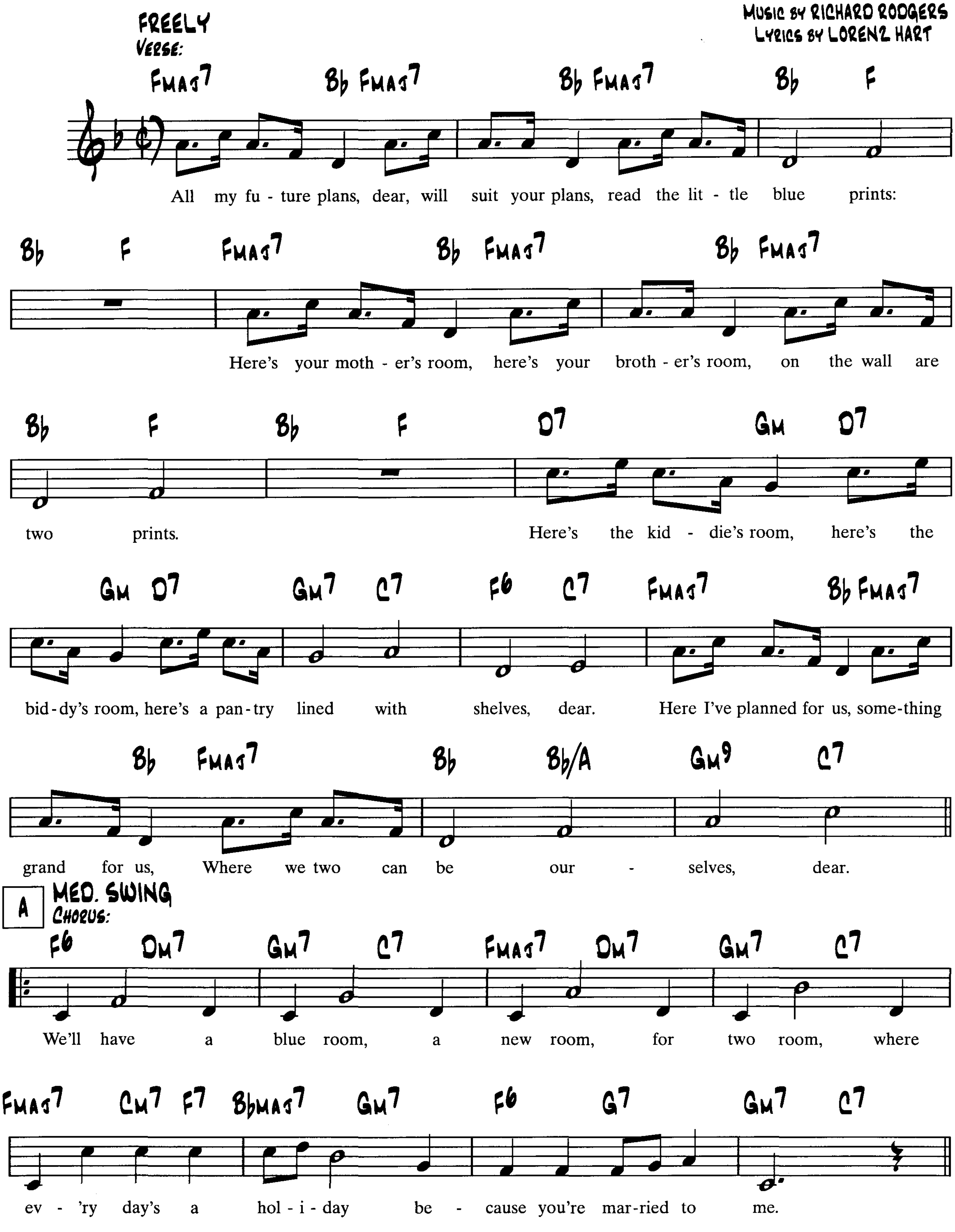

FM9 Bb13 EbMAJ7 CM7 FM7 Bb7 EbMAJ7 CM7
Blue moon, you knew just what I was there for,
FM7 Bb13 (G7(#5)) EbMAJ7 (C7(b9)) CM7 FM7 Bb7SUS
you heard me say-ing a pray'r for some-one I real-ly could care
Eb (Eb Ab6 CM7 Eb C7(#9)) B FM7 Bb13
for. And then there sud-den-ly ap-peared be-
Eb CM7 FM7 Bb13 Eb (A7(b5))
fore me the on-ly one my arms will ev-er hold. I heard some-
AbM7 Db7 GbMAJ7 Gb6 Bb/F F7
bod-y whis-per, "Please a-dore me" And when I looked, the moon had turned to
Bb7SUS Bb7 C EbMAJ7 CM7 FM7 Bb7 EbMAJ7 CM7
gold! Blue moon, now I'm no long-er a-lone
FM7 Bb13 (G7(#5)) EbMAJ7 (C7(b9)) CM7 FM7 Bb7SUS
with-out a dream in my heart, with-out a love of my own.
1 Eb CM7 FM9 Bb13 (OPTIONAL D.C.) 2 Eb
Blue

THE BLUE ROOM

MUSIC BY RICHARD RODGERS
LYRICS BY LORENZ HART


FREELY
VERSE:
FMAJ7 Bb FMAJ7 Bb FMAJ7 Bb F
All my fu - ture plans, dear, will suit your plans, read the lit - tle blue prints:
Bb F FMAJ7 Bb FMAJ7 Bb FMAJ7
Here's your moth - er's room, here's your broth - er's room, on the wall are
Bb F Bb F D7 GM D7
two prints. Here's the kid - die's room, here's the
GM D7 GM7 C7 F6 C7 FMAJ7 Bb FMAJ7
bid-dy's room, here's a pan-try lined with shelves, dear. Here I've planned for us, some-thing
Bb FMAJ7 Bb Bb/A GM9 C7
grand for us, Where we two can be our - selves, dear.
A
MED. SWING
CHORUS:
F6 DM7 GM7 C7 FMAJ7 DM7 GM7 C7
We'll have a blue room, a new room, for two room, where
FMAJ7 CM7 F7 BbMAJ7 GM7 F6 G7 GM7 C7
ev - 'ry day's a hol - i - day be - cause you're mar-ried to me.

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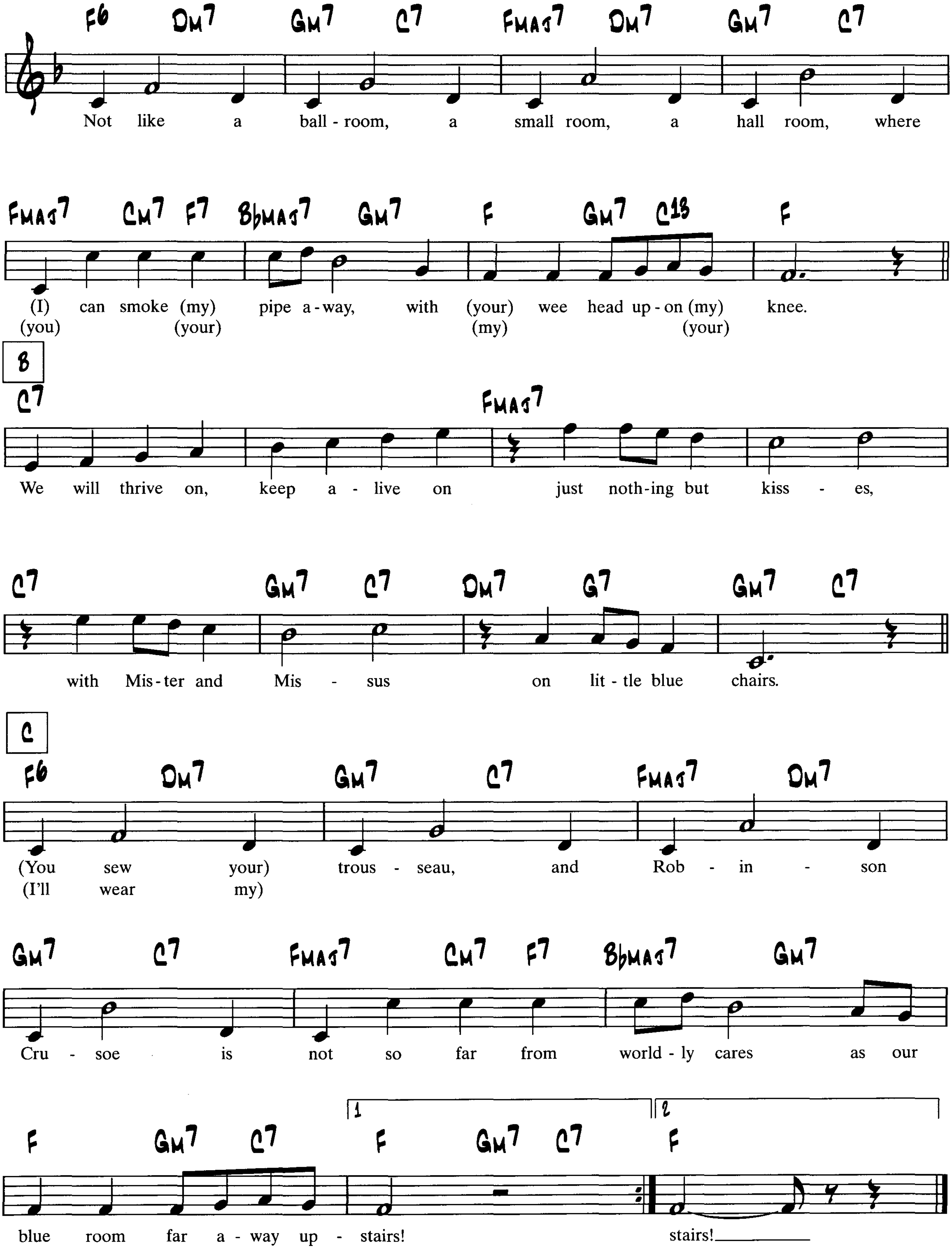
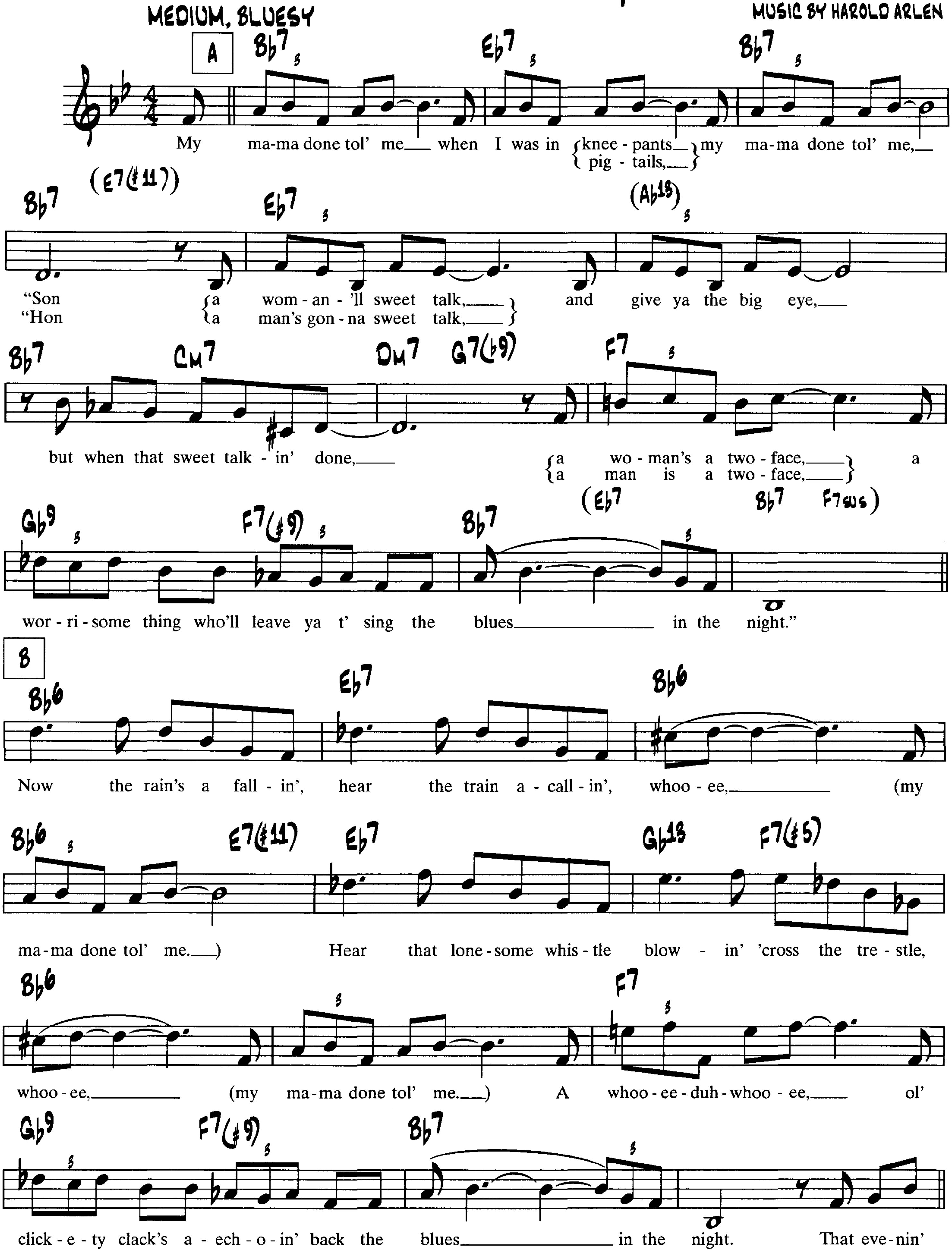

F6 Dm7 Gm7 C7 Fmaj7 Dm7 Gm7 C7
Not like a ball - room, a small room, a hall room, where
Fmaj7 Cm7 F7 B♭maj7 Gm7 F Gm7 C13 F
(I) can smoke (my) pipe a - way, with (your) wee head up - on (my) knee.
(you) (your) (my) (your)
B
C7 Fmaj7
We will thrive on, keep a - live on just noth-ing but kiss - es,
C7 Gm7 C7 Dm7 G7 Gm7 C7
with Mis-ter and Mis - sus on lit - tle blue chairs.
C
F6 Dm7 Gm7 C7 Fmaj7 Dm7
(You sew your) trous - seau, and Rob - in - son
(I'll wear my)
Gm7 C7 Fmaj7 Cm7 F7 B♭maj7 Gm7
Cru - soe is not so far from world - ly cares as our
1 2
F Gm7 C7 F Gm7 C7 F
blue room far a - way up - stairs! stairs!

BLUES IN THE NIGHT

LYRICS BY JOHNNY MERCER
MUSIC BY HAROLD ARLEN


MEDIUM, BLUESY
A
Bb7 Eb7 Bb7
My ma-ma done tol' me___ when I was in {knee-pants___ / pig-tails,___} my ma-ma done tol' me,___
Bb7 (E7(#11)) Eb7 (Ab13)
"Son / "Hon {a wom-an-'ll sweet talk,___ / a man's gon-na sweet talk,___} and give ya the big eye,___
Bb7 Cm7 Dm7 G7(b9) F7
but when that sweet talk-in' done,___ {a wo-man's a two-face,___ / a man is a two-face,___} a
Gb9 F7(#9) Bb7 (Eb7 Bb7 F7sus)
wor-ri-some thing who'll leave ya t' sing the blues___ in the night."
B
Bb6 Eb7 Bb6
Now the rain's a fall-in', hear the train a-call-in', whoo-ee,___ (my
Bb6 E7(#11) Eb7 Gb13 F7(#5)
ma-ma done tol' me.___) Hear that lone-some whis-tle blow-in' 'cross the tre-stle,
Bb6 F7
whoo-ee,___ (my ma-ma done tol' me.___) A whoo-ee-duh-whoo-ee,___ ol'
Gb9 F7(#9) Bb7
click-e-ty clack's a-ech-o-in' back the blues___ in the night. That eve-nin'

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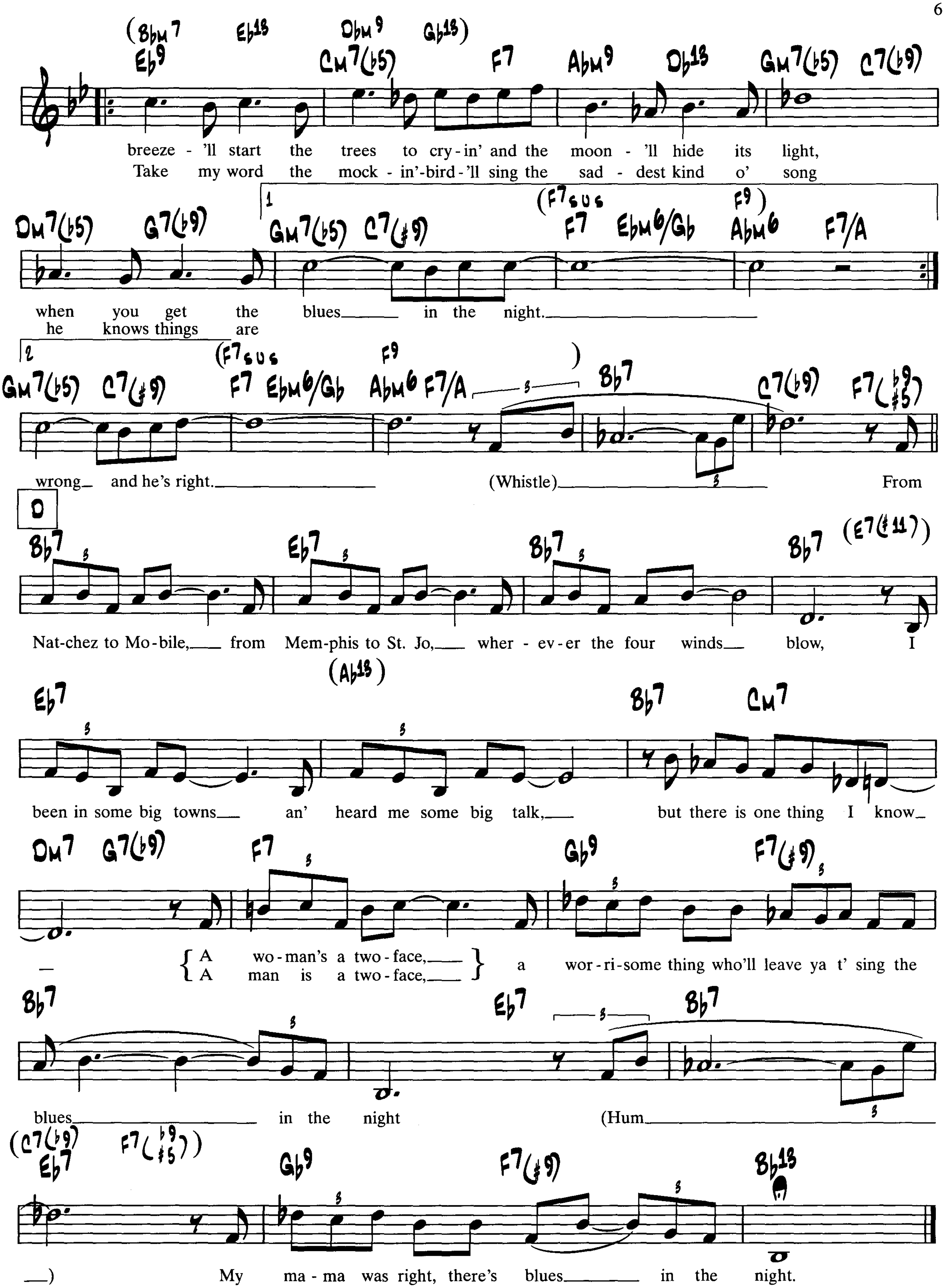
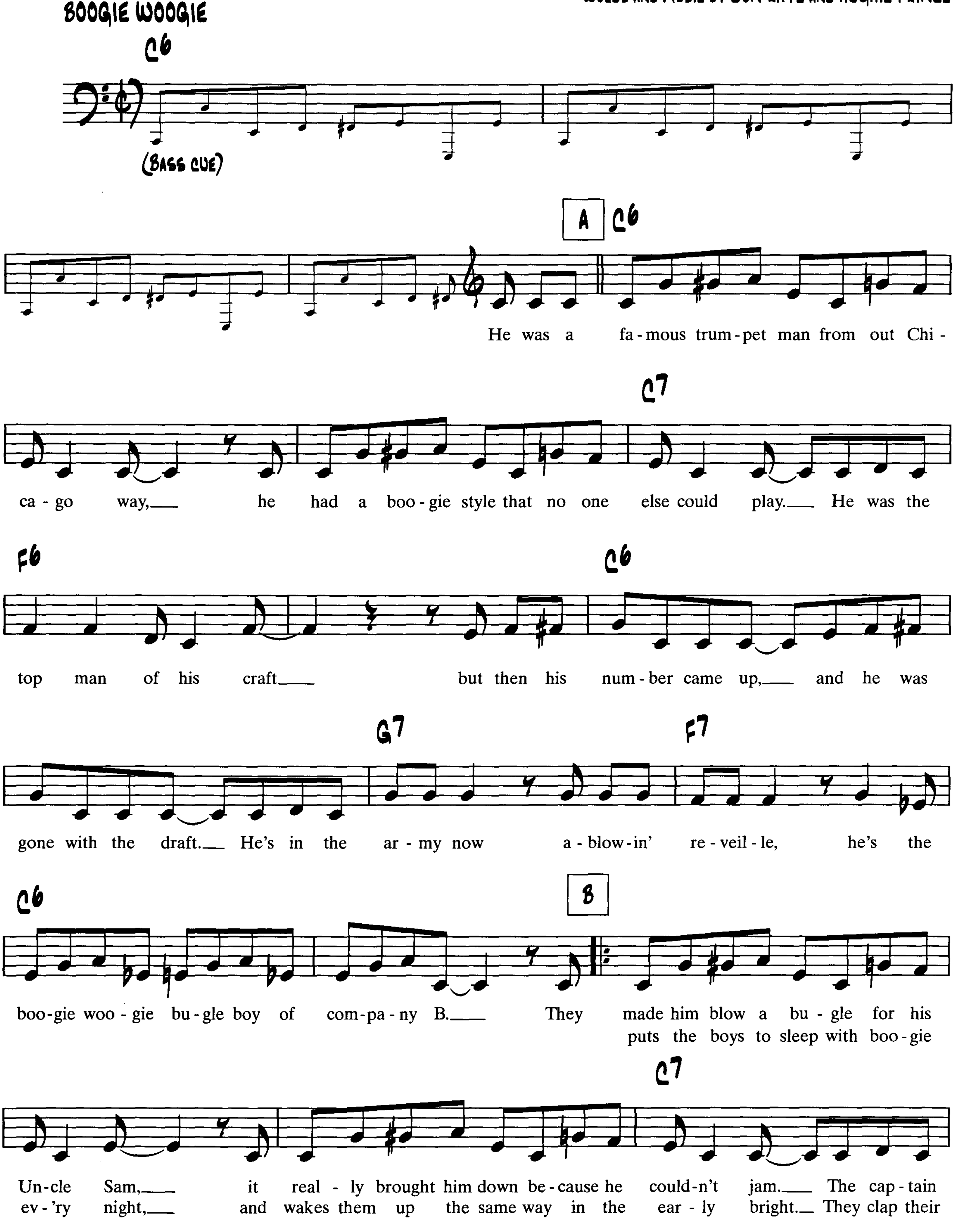

(B♭M7 E♭13 D♭M9 G♭13)
E♭9 CM7(♭5) F7 A♭M9 D♭13 GM7(♭5) C7(♭9)
breeze - 'll start the trees to cry-in' and the moon - 'll hide its light,
Take my word the mock - in'-bird-'ll sing the sad - dest kind o' song
DM7(♭5) G7(♭9) 1 GM7(♭5) C7(#9) (F7sus F9) F7 E♭M6/G♭ A♭M6 F7/A
when you get the blues in the night.
he knows things are
2 GM7(♭5) C7(#9) (F7sus F9) F7 E♭M6/G♭ A♭M6 F7/A B♭7 C7(♭9) F7(♭9 #5)
wrong and he's right. (Whistle) From
D
B♭7 E♭7 B♭7 B♭7 (E7(#11))
Nat-chez to Mo-bile, from Mem-phis to St. Jo, wher - ev-er the four winds blow, I
E♭7 (A♭13) B♭7 CM7
been in some big towns an' heard me some big talk, but there is one thing I know
DM7 G7(♭9) F7 G♭9 F7(#9)
A wo-man's a two-face, a wor-ri-some thing who'll leave ya t' sing the
A man is a two-face,
B♭7 E♭7 B♭7
blues in the night (Hum
(C7(♭9) F7(♭9 #5)) E♭7 G♭9 F7(#9) B♭13
) My ma-ma was right, there's blues in the night.

BOOGIE WOOGIE BUGLE BOY

WORDS AND MUSIC BY DON RAYE AND HUGHIE PRINCE


BOOGIE WOOGIE
C6
(BASS CUE)
A
C6
He was a fa-mous trum-pet man from out Chi-
C7
ca-go way,___ he had a boo-gie style that no one else could play.___ He was the
F6
C6
top man of his craft___ but then his num-ber came up,___ and he was
G7
F7
gone with the draft.___ He's in the ar-my now a-blow-in' re-veil-le, he's the
C6
B
boo-gie woo-gie bu-gle boy of com-pa-ny B.___ They made him blow a bu-gle for his
puts the boys to sleep with boo-gie
C7
Un-cle Sam,___ it real-ly brought him down be-cause he could-n't jam.___ The cap-tain
ev-'ry night,___ and wakes them up the same way in the ear-ly bright.___ They clap their

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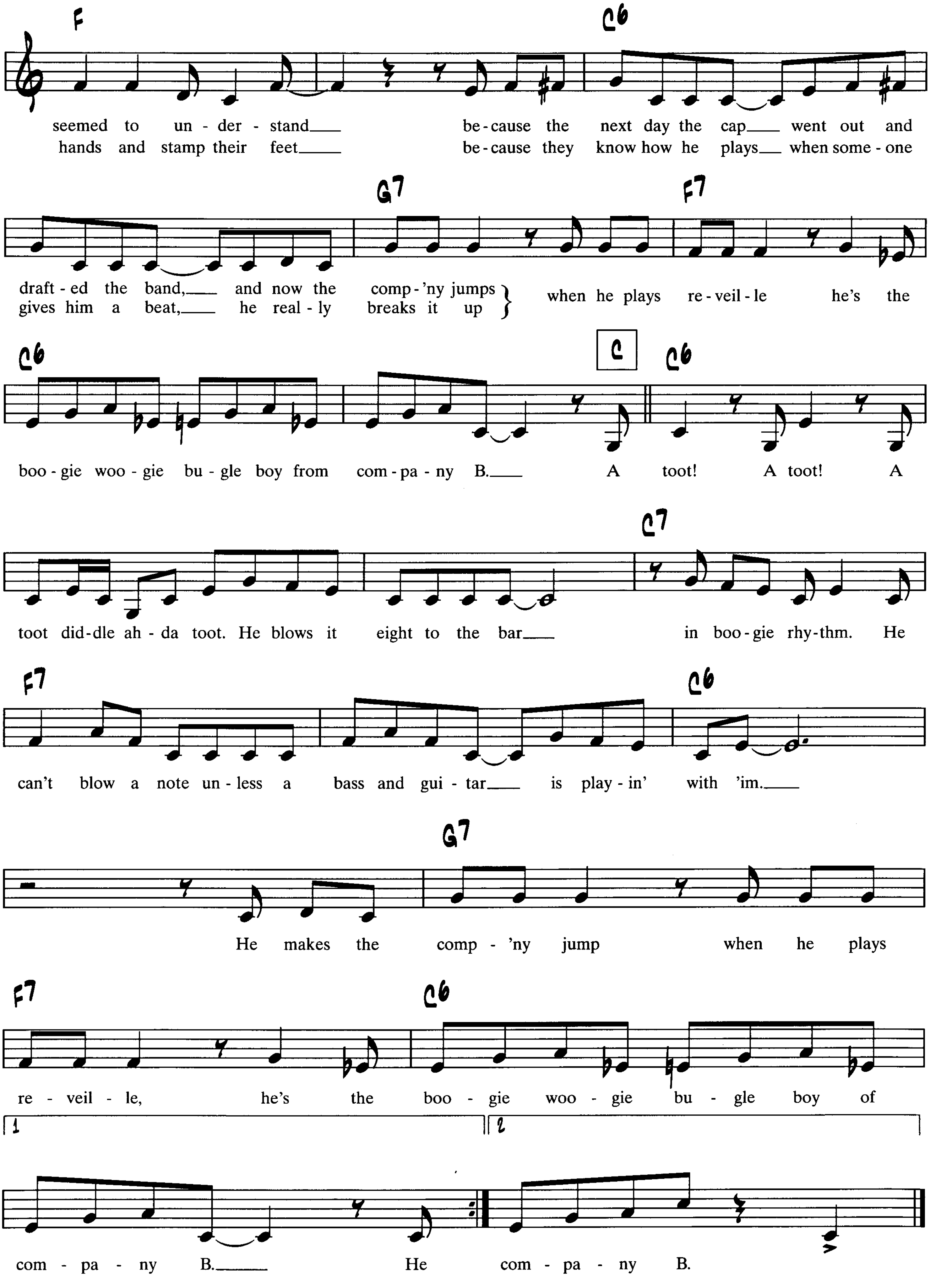
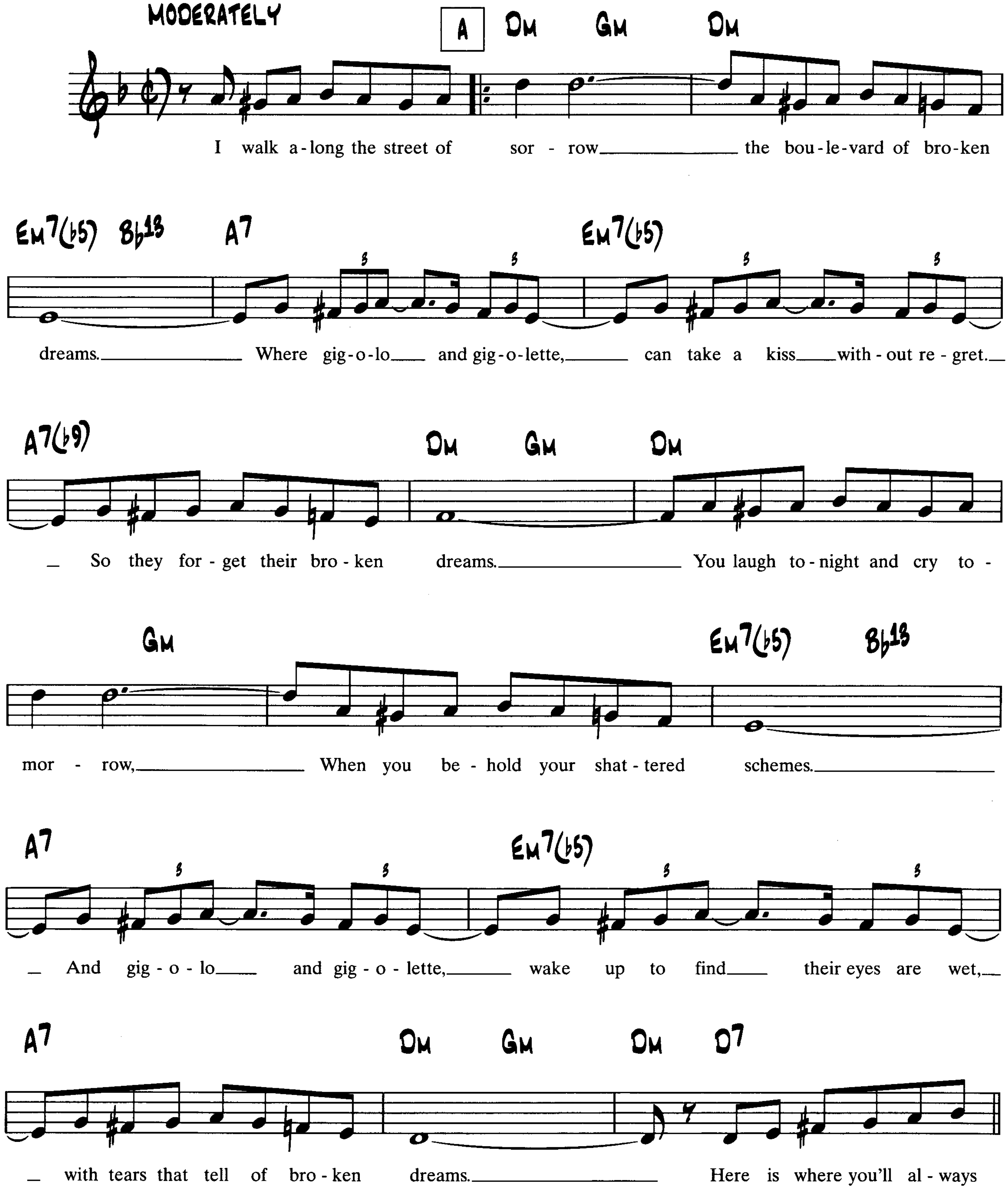

F
C6
seemed to un - der - stand___ be - cause the next day the cap___ went out and
hands and stamp their feet___ be - cause they know how he plays___ when some - one
G7
F7
draft - ed the band,___ and now the comp - 'ny jumps
gives him a beat,___ he real - ly breaks it up
when he plays re - veil - le he's the
C6
C
C6
boo - gie woo - gie bu - gle boy from com - pa - ny B.___ A toot! A toot! A
C7
toot did-dle ah - da toot. He blows it eight to the bar___ in boo-gie rhy-thm. He
F7
C6
can't blow a note un - less a bass and gui - tar___ is play - in' with 'im.___
G7
He makes the comp - 'ny jump when he plays
F7
C6
re - veil - le, he's the boo - gie woo - gie bu - gle boy of
1
2
com - pa - ny B.___ He com - pa - ny B.

THE BOULEVARD OF BROKEN DREAMS

Words by AL DUBIN
Music by HARRY WARREN


MODERATELY
A
Dm Gm Dm
I walk a-long the street of sor - row the bou-le-vard of bro-ken
Em7(♭5) B♭13 A7 Em7(♭5)
3 3 3 3
dreams. Where gig-o-lo and gig-o-lette, can take a kiss with-out re-gret.
A7(♭9) Dm Gm Dm
So they for-get their bro-ken dreams. You laugh to-night and cry to-
Gm Em7(♭5) B♭13
mor - row, When you be-hold your shat-tered schemes.
A7 Em7(♭5)
3 3 3 3
And gig-o-lo and gig-o-lette, wake up to find their eyes are wet,
A7 Dm Gm Dm D7
with tears that tell of bro-ken dreams. Here is where you'll al-ways

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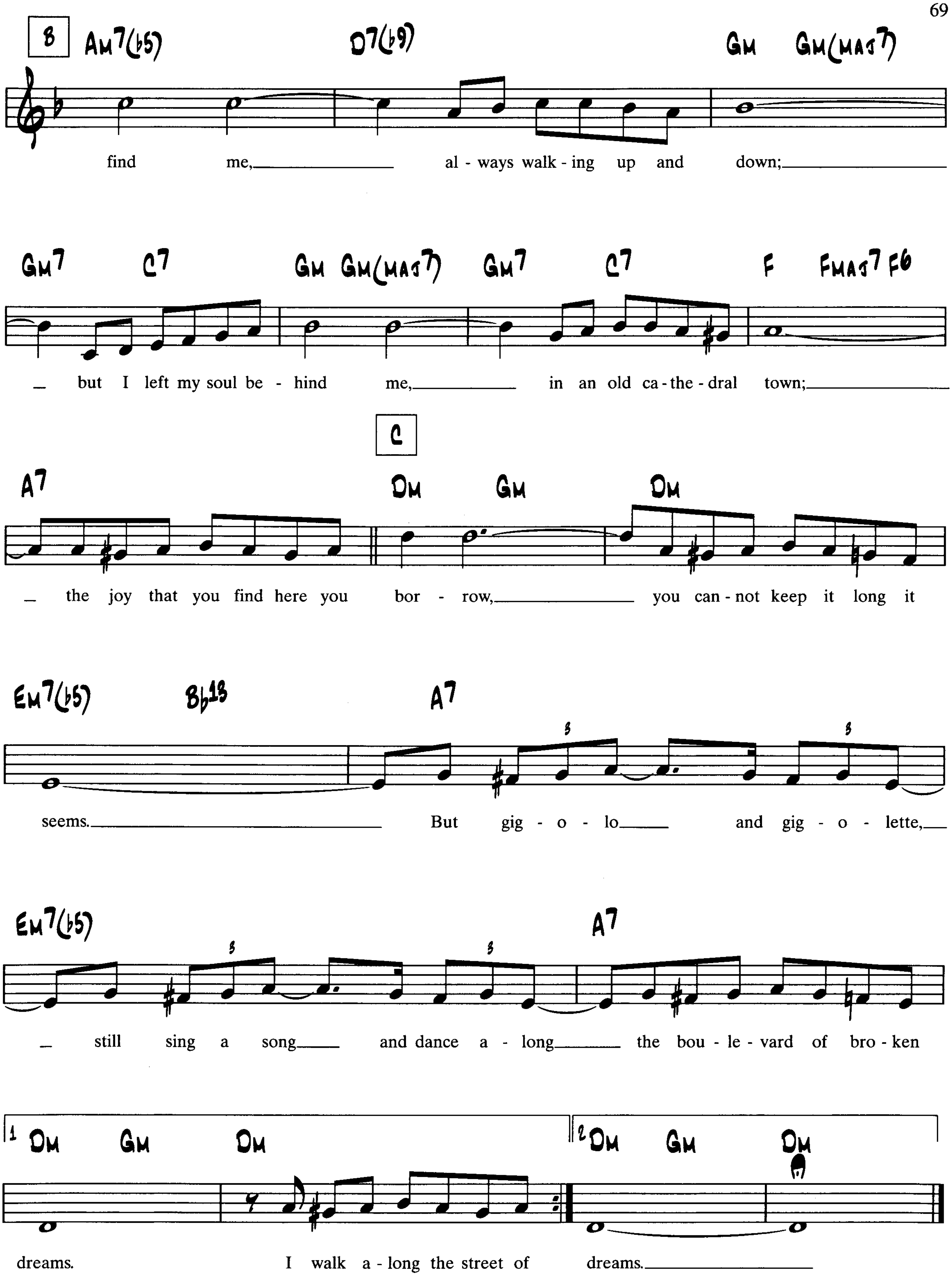
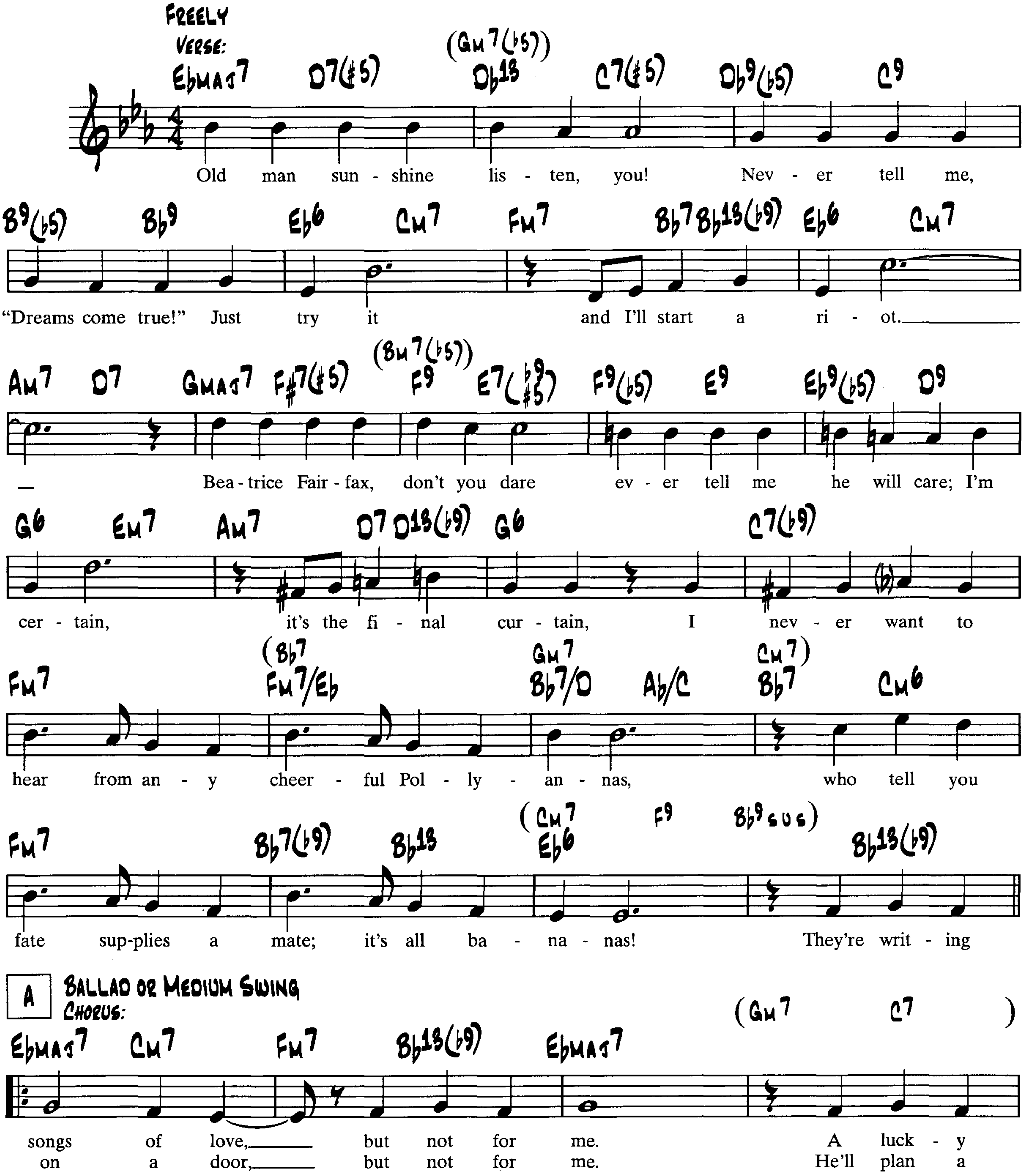

B
AM7(♭5) D7(♭9) GM GM(MAJ7)
find me, al - ways walk - ing up and down;
GM7 C7 GM GM(MAJ7) GM7 C7 F FMAJ7 F6
but I left my soul be - hind me, in an old ca - the - dral town;
C
A7 DM GM DM
the joy that you find here you bor - row, you can - not keep it long it
EM7(♭5) B♭13 A7
seems. But gig - o - lo and gig - o - lette,
3
EM7(♭5) A7
still sing a song and dance a - long the bou - le - vard of bro - ken
1 DM GM DM
dreams. I walk a - long the street of
2 DM GM DM
dreams.

BUT NOT FOR ME

Music and Lyrics by
George Gershwin
and Ira Gershwin


Freely
Verse:
EbMaj7 D7(#5) (Gm7(b5)) Db13 C7(#5) Db9(b5) C9
Old man sun - shine lis - ten, you! Nev - er tell me,
B9(b5) Bb9 Eb6 Cm7 Fm7 Bb7 Bb13(b9) Eb6 Cm7
"Dreams come true!" Just try it and I'll start a ri - ot.
Am7 D7 GMaj7 F#7(#5) (Bm7(b5)) F9 E7(b9 #5) F9(b5) E9 Eb9(b5) D9
Bea - trice Fair - fax, don't you dare ev - er tell me he will care; I'm
G6 Em7 Am7 D7 D13(b9) G6 C7(b9)
cer - tain, it's the fi - nal cur - tain, I nev - er want to
Fm7 (Bb7 Fm7/Eb Gm7 Bb7/D Ab/C Cm7) Bb7 Cm6
hear from an - y cheer - ful Pol - ly - an - nas, who tell you
Fm7 Bb7(b9) Bb13 (Cm7 F9 Bb9sus) Eb6 Bb13(b9)
fate sup - plies a mate; it's all ba - na - nas! They're writ - ing
A
Ballad or Medium Swing
Chorus:
EbMaj7 Cm7 Fm7 Bb13(b9) EbMaj7 (Gm7 C7)
songs of love, but not for me. A luck - y
on a door, but not for me. He'll plan a

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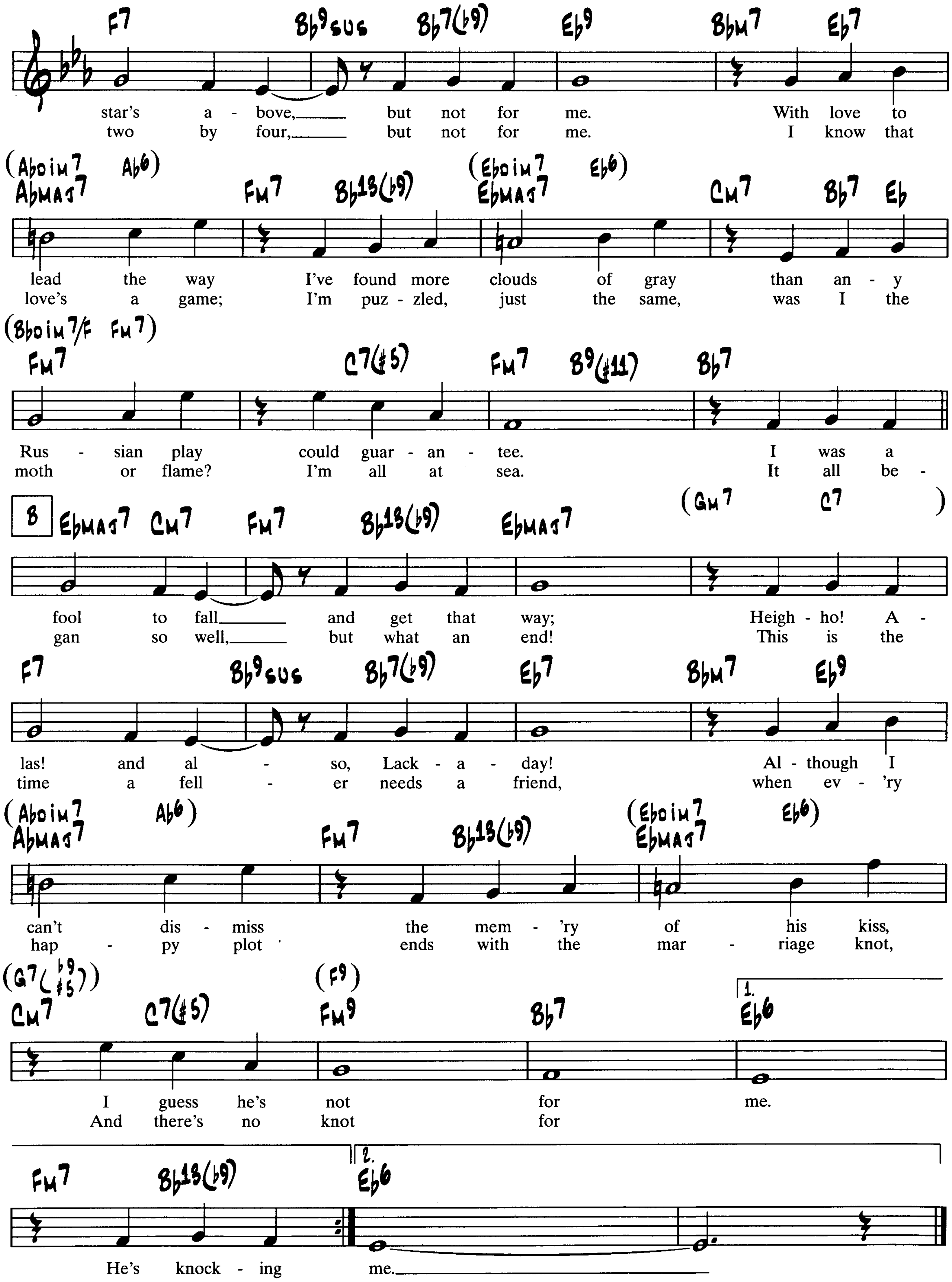
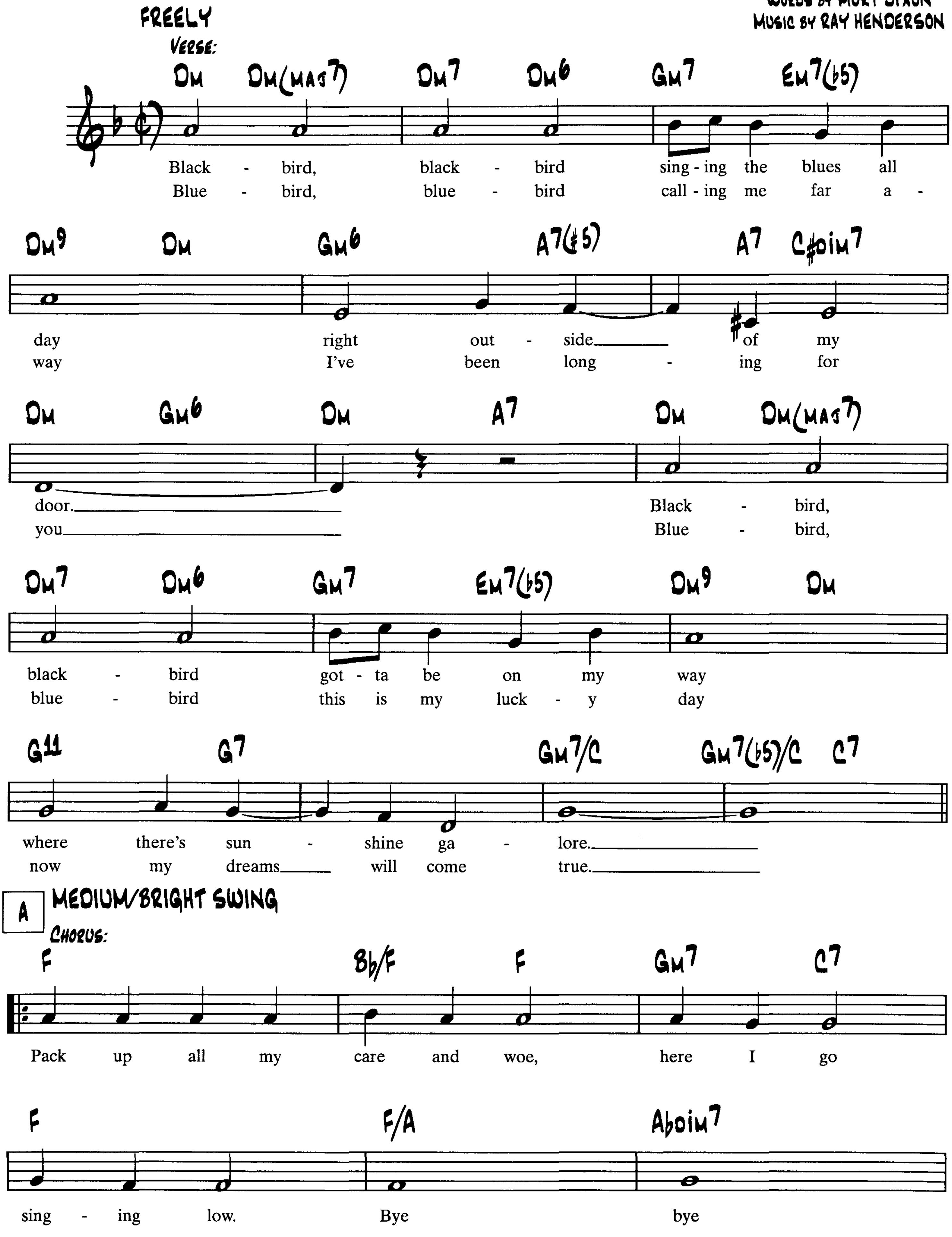

F7 Bb9sus Bb7(b9) Eb9 Bbm7 Eb7
star's a - bove,____ but not for me. With love to
two by four,____ but not for me. I know that
(Aboim7 Ab6) AbMaj7 Fm7 Bb13(b9) (Eboim7 Eb6) EbMaj7 Cm7 Bb7 Eb
lead the way I've found more clouds of gray than an - y
love's a game; I'm puz - zled, just the same, was I the
(Bboim7/F Fm7) Fm7 C7(#5) Fm7 B9(#11) Bb7
Rus - sian play could guar - an - tee. I was a
moth or flame? I'm all at sea. It all be -
8
EbMaj7 Cm7 Fm7 Bb13(b9) EbMaj7 (Gm7 C7)
fool to fall____ and get that way; Heigh - ho! A -
gan so well,____ but what an end! This is the
F7 Bb9sus Bb7(b9) Eb7 Bbm7 Eb9
las! and al - so, Lack - a - day! Al - though I
time a fell - er needs a friend, when ev - 'ry
(Aboim7 Ab6) AbMaj7 Fm7 Bb13(b9) (Eboim7 Eb6) EbMaj7
can't dis - miss the mem - 'ry of his kiss,
hap - py plot ends with the mar - riage knot,
(G7(b9 #5)) Cm7 C7(#5) (F9) Fm9 Bb7
1. Eb6
I guess he's not for me.
And there's no knot for
Fm7 Bb13(b9)
2. Eb6
He's knock - ing me.____

BYE BYE BLACKBIRD

WORDS BY MORT DIXON
MUSIC BY RAY HENDERSON


FREELY
VERSE:
DM DM(MAJ7) DM7 DM6 GM7 EM7(b5)
Black - bird, black - bird sing - ing the blues all
Blue - bird, blue - bird call - ing me far a -
DM9 DM GM6 A7(#5) A7 C#oIM7
day right out - side of my
way I've been long - ing for
DM GM6 DM A7 DM DM(MAJ7)
door. Black - bird,
you Blue - bird,
DM7 DM6 GM7 EM7(b5) DM9 DM
black - bird got - ta be on my way
blue - bird this is my luck - y day
G11 G7 GM7/C GM7(b5)/C C7
where there's sun - shine ga - lore.
now my dreams will come true.
A
MEDIUM/BRIGHT SWING
CHORUS:
F Bb/F F GM7 C7
Pack up all my care and woe, here I go
F F/A Abo IM7
sing - ing low. Bye bye

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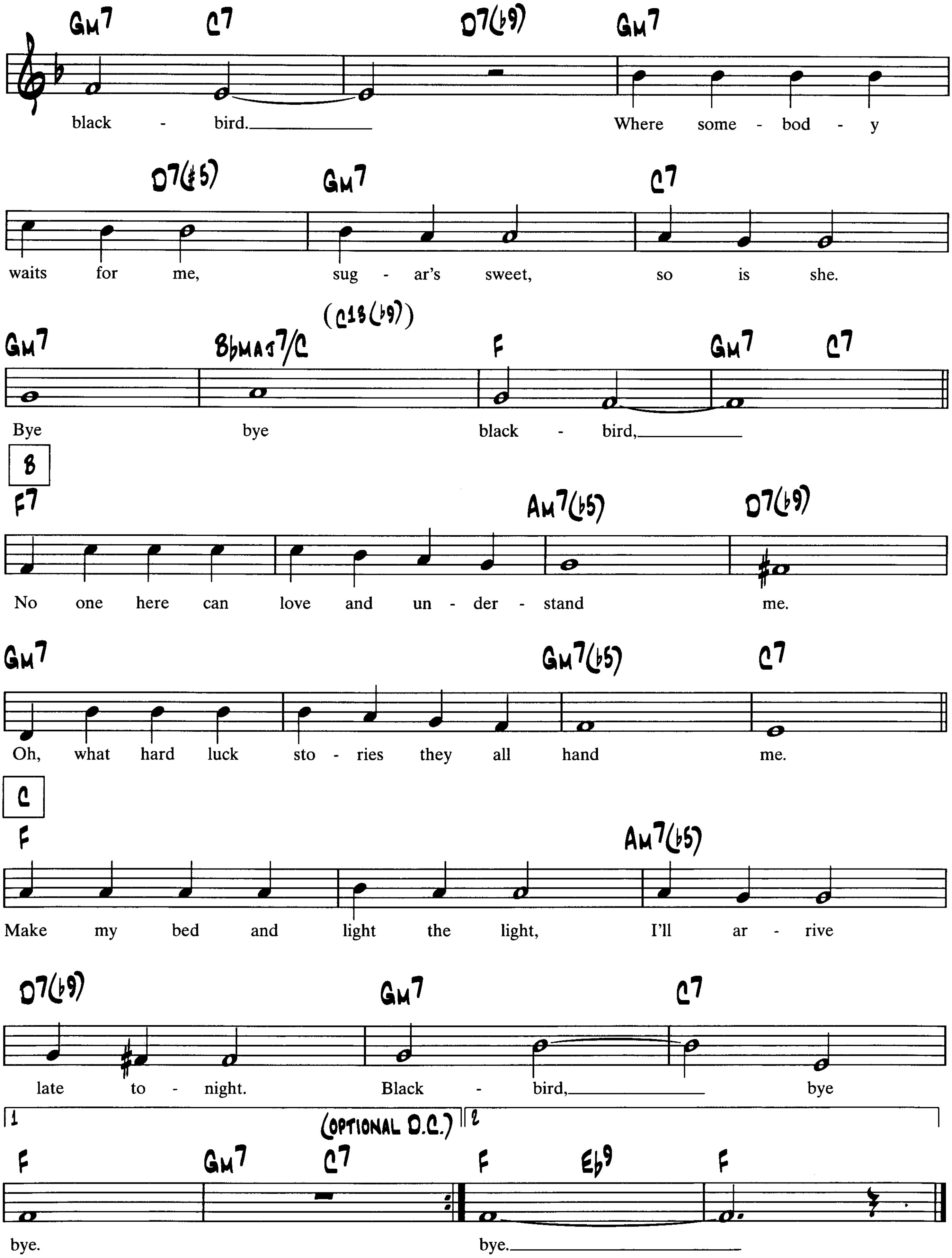
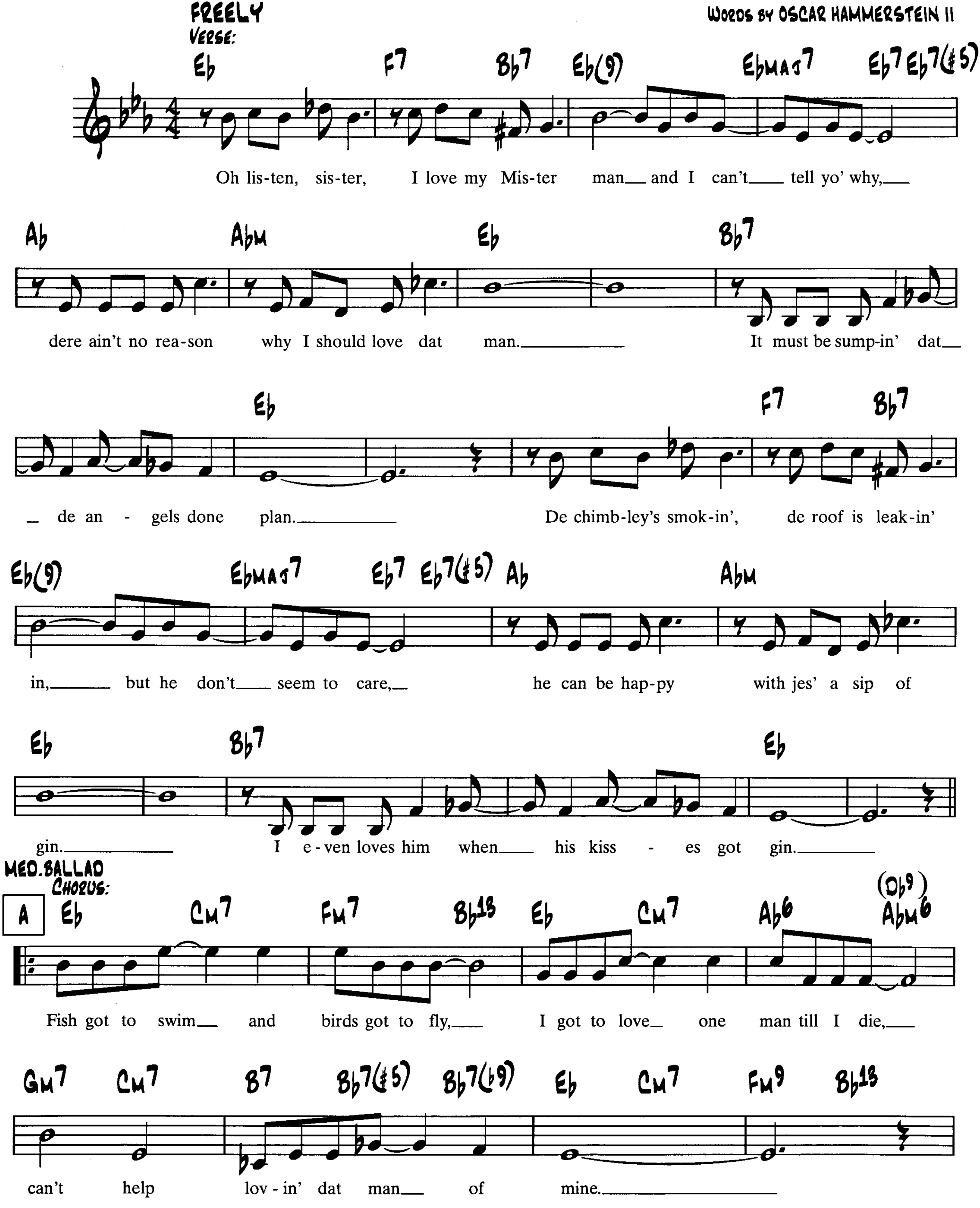

GM7 C7 D7(♭9) GM7
black - bird. Where some - bod - y
D7(♯5) GM7 C7
waits for me, sug - ar's sweet, so is she.
(C13(♭9))
GM7 B♭MAJ7/C F GM7 C7
Bye bye black - bird,
B
F7 AM7(♭5) D7(♭9)
No one here can love and un - der - stand me.
GM7 GM7(♭5) C7
Oh, what hard luck sto - ries they all hand me.
C
F AM7(♭5)
Make my bed and light the light, I'll ar - rive
D7(♭9) GM7 C7
late to - night. Black - bird, bye
1 (OPTIONAL D.C.) 2
F GM7 C7 F E♭9 F
bye. bye.

CAN'T HELP LOVIN' DAT MAN

MUSIC BY JEROME KERN
WORDS BY OSCAR HAMMERSTEIN II


FREELY
VERSE:
Eb F7 Bb7 Eb(9) Ebmaj7 Eb7 Eb7(#5)
Oh lis-ten, sis-ter, I love my Mis-ter man__ and I can't__ tell yo' why,__
Ab Abm Eb Bb7
dere ain't no rea-son why I should love dat man.__ It must be sump-in' dat__
Eb F7 Bb7
__ de an - gels done plan.__ De chimb-ley's smok-in', de roof is leak-in'
Eb(9) Ebmaj7 Eb7 Eb7(#5) Ab Abm
in,__ but he don't__ seem to care,__ he can be hap-py with jes' a sip of
Eb Bb7 Eb
gin.__ I e-ven loves him when__ his kiss - es got gin.__
MED. BALLAD
CHORUS:
A
Eb Cm7 Fm7 Bb13 Eb Cm7 Ab6 (Db9) Abm6
Fish got to swim__ and birds got to fly,__ I got to love__ one man till I die,__
Gm7 Cm7 B7 Bb7(#5) Bb7(b9) Eb Cm7 Fm9 Bb13
can't help lov-in' dat man__ of mine.__

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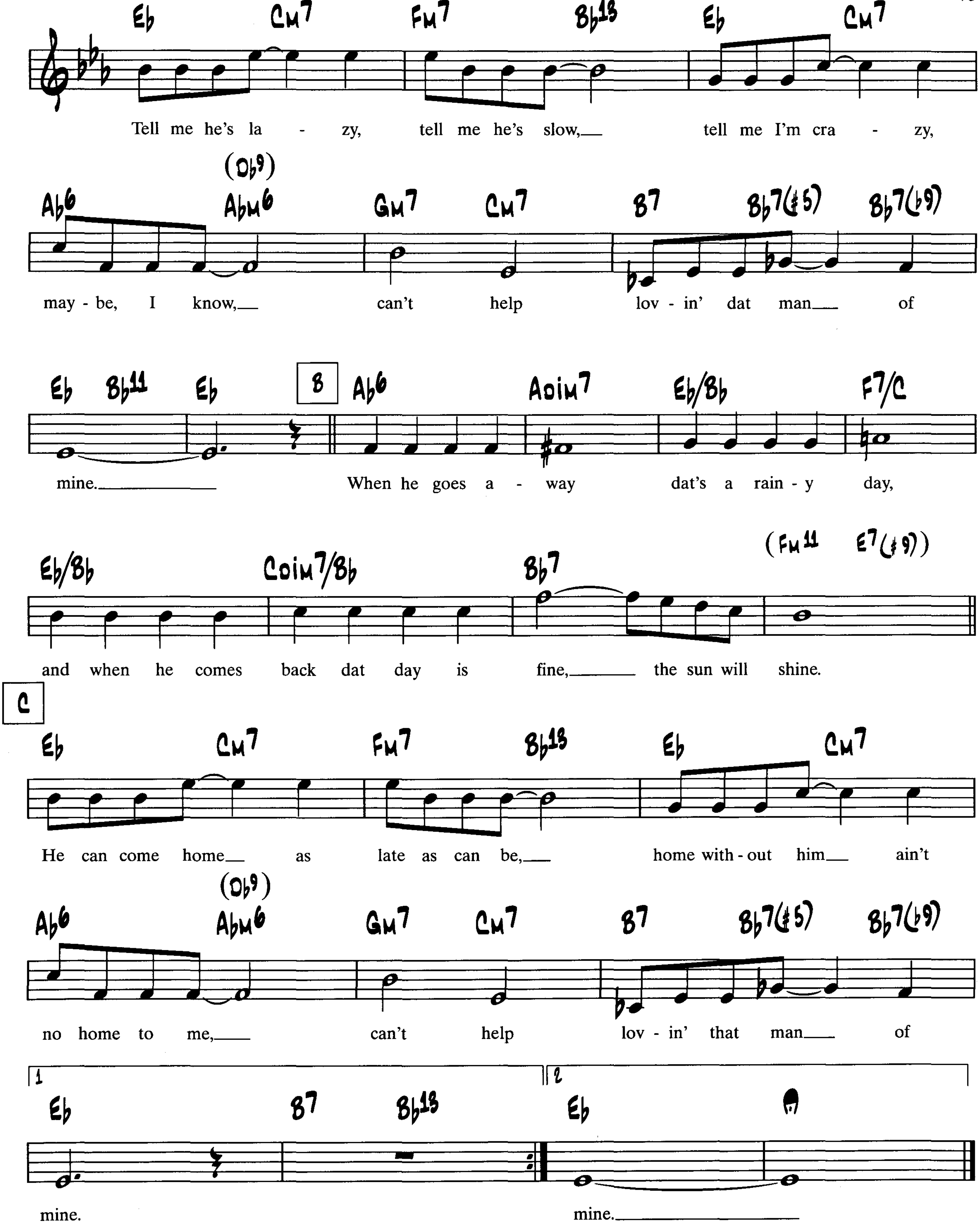
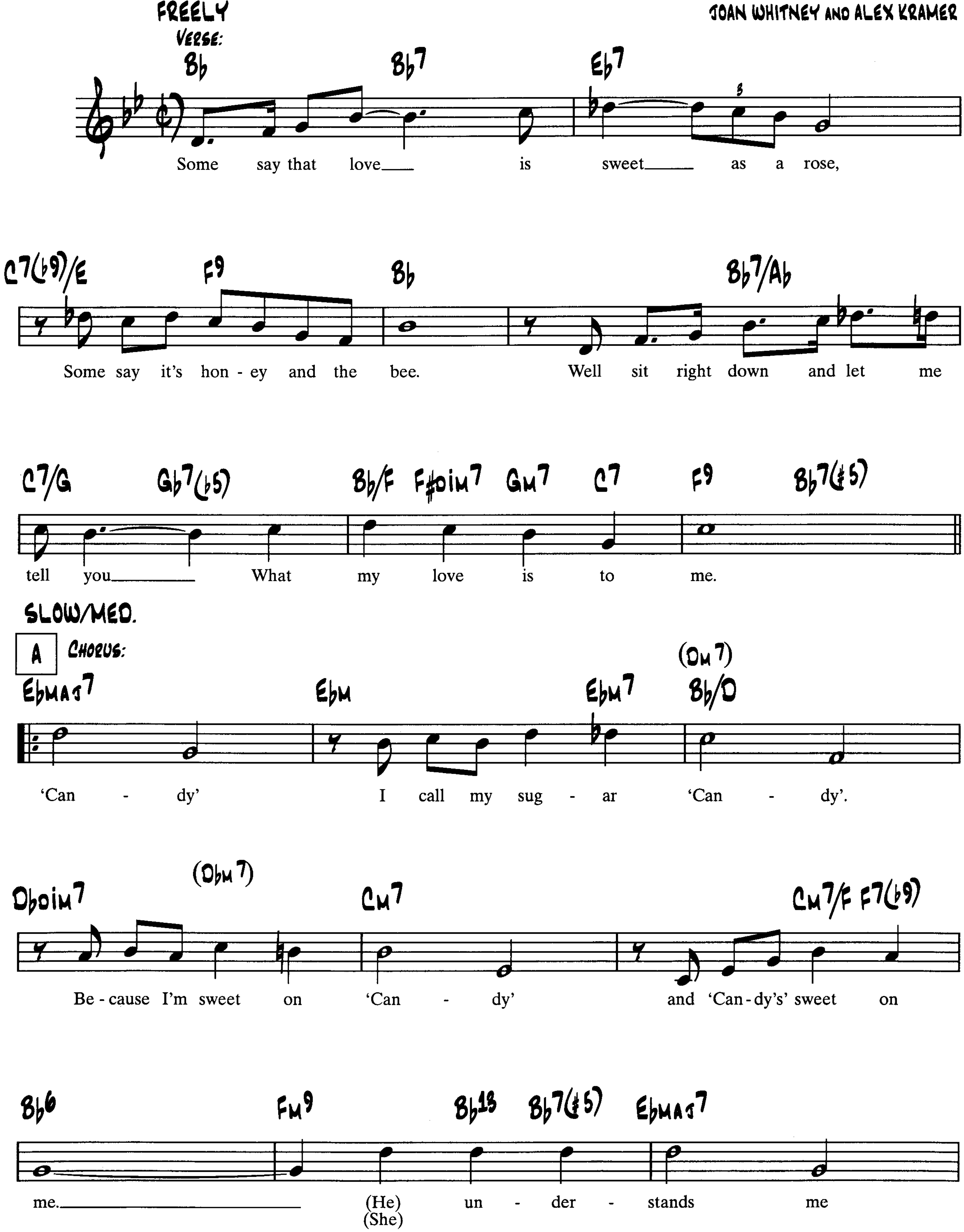

Eb CM7 FM7 Bb13 Eb CM7
Tell me he's la - zy, tell me he's slow,__ tell me I'm cra - zy,
(Db9)
Ab6 AbM6 GM7 CM7 B7 Bb7(#5) Bb7(b9)
may - be, I know,__ can't help lov - in' dat man__ of
Eb Bb11 Eb
B
Ab6 Adim7 Eb/Bb F7/C
mine.__ When he goes a - way dat's a rain - y day,
(FM11 E7(#9))
Eb/Bb Cdim7/Bb Bb7
and when he comes back dat day is fine,__ the sun will shine.
C
Eb CM7 FM7 Bb13 Eb CM7
He can come home__ as late as can be,__ home with - out him__ ain't
(Db9)
Ab6 AbM6 GM7 CM7 B7 Bb7(#5) Bb7(b9)
no home to me,__ can't help lov - in' that man__ of
1
Eb B7 Bb13
mine.
2
Eb
mine.__

CANDY

WORDS AND MUSIC BY MACK DAVID,
JOAN WHITNEY AND ALEX KRAMER


FREELY
VERSE:
Bb Bb7 Eb7
Some say that love___ is sweet___ as a rose,
C7(b9)/E F9 Bb Bb7/Ab
Some say it's hon - ey and the bee. Well sit right down and let me
C7/G Gb7(b5) Bb/F F#dim7 Gm7 C7 F9 Bb7(#5)
tell you___ What my love is to me.
SLOW/MED.
A
CHORUS:
Ebmaj7 Ebm Ebm7 (Dm7) Bb/D
'Can - dy' I call my sug - ar 'Can - dy'.
Dbdim7 (Dbm7) Cm7 Cm7/F F7(b9)
Be - cause I'm sweet on 'Can - dy' and 'Can - dy's' sweet on
Bb6 Fm9 Bb13 Bb7(#5) Ebmaj7
me.___ (He) (She) un - der - stands me

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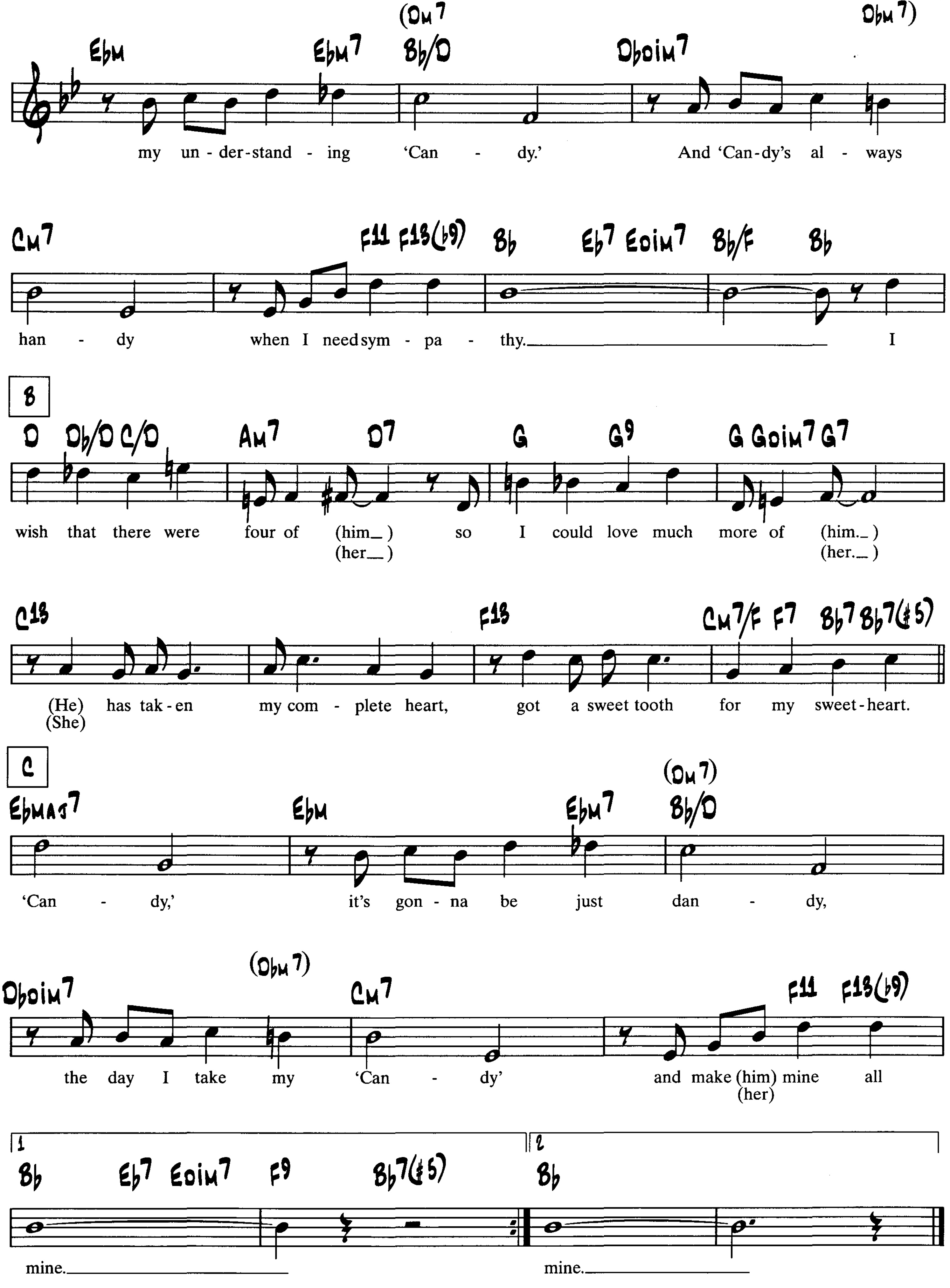
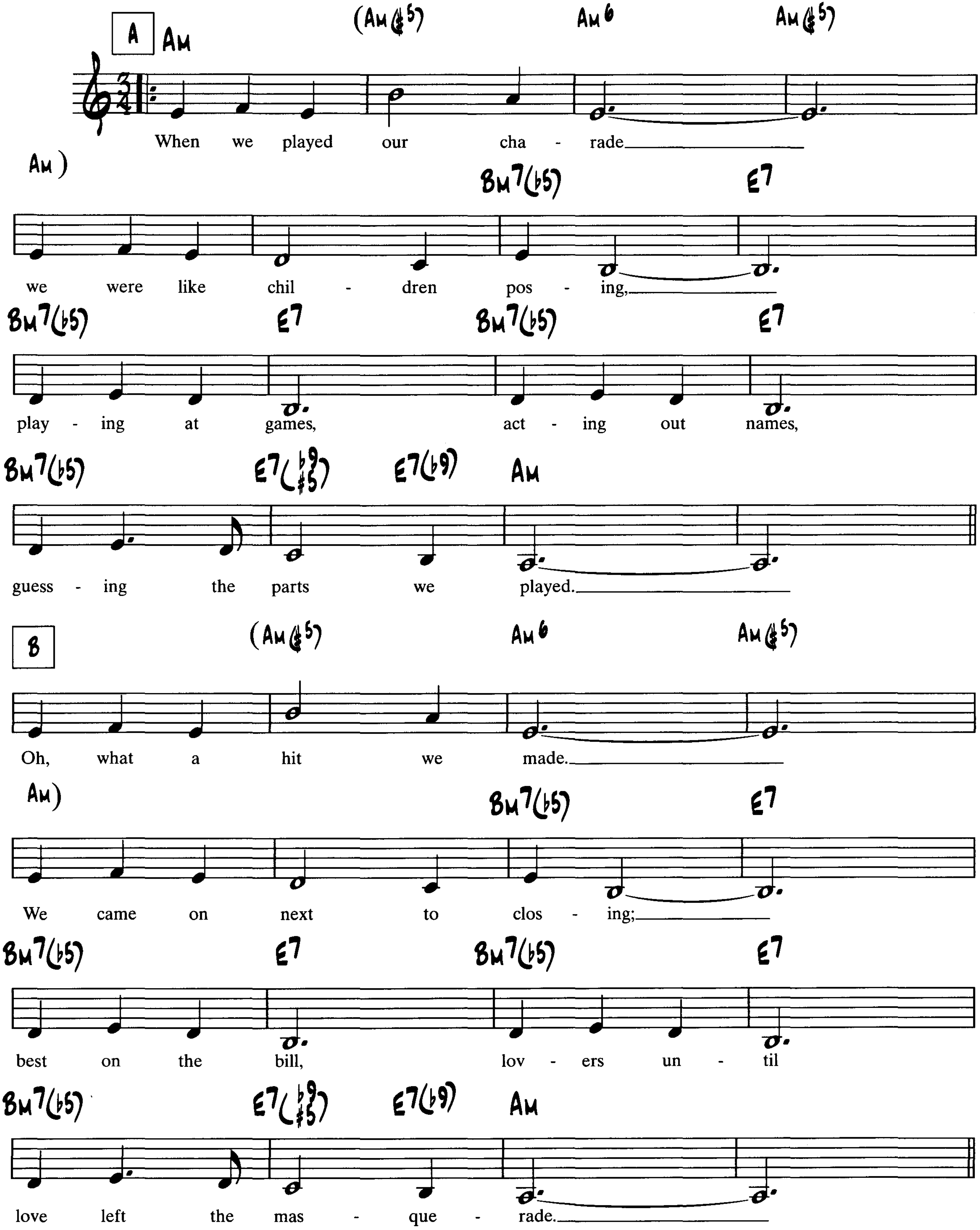

E♭m E♭m7 (Dm7 B♭/D) D♭o7 D♭m7)
my un - der - stand - ing 'Can - dy.' And 'Can - dy's al - ways
Cm7 F11 F13(♭9) B♭ E♭7 Eo7 B♭/F B♭
han - dy when I need sym - pa - thy. I
8
D D♭/D C/D Am7 D7 G G9 G Go7 G7
wish that there were four of (him) (her) so I could love much more of (him.) (her.)
C13 F13 Cm7/F F7 B♭7 B♭7(♯5)
(He) (She) has tak - en my com - plete heart, got a sweet tooth for my sweet - heart.
C
E♭maj7 E♭m E♭m7 (Dm7) B♭/D
'Can - dy,' it's gon - na be just dan - dy,
D♭o7 (D♭m7) Cm7 F11 F13(♭9)
the day I take my 'Can - dy' and make (him) (her) mine all
1 2
B♭ E♭7 Eo7 F9 B♭7(♯5) B♭
mine. mine.

CHARADE

MUSIC BY HENRY MANCINI
WORDS BY JOHNNY MERCER

MODERATE WALTZ


A
AM
(AM(♯5)
AM6
AM(♯5)
AM)
When we played our charade
BM7(♭5)
E7
we were like children posing,
BM7(♭5) E7 BM7(♭5) E7
playing at games, acting out names,
BM7(♭5) E7(♭9/♯5) E7(♭9) AM
guessing the parts we played.
B
(AM(♯5) AM6 AM(♯5)
Oh, what a hit we made.
AM)
BM7(♭5) E7
We came on next to closing;
BM7(♭5) E7 BM7(♭5) E7
best on the bill, lovers until
BM7(♭5) E7(♭9/♯5) E7(♭9) AM
love left the masquerade.

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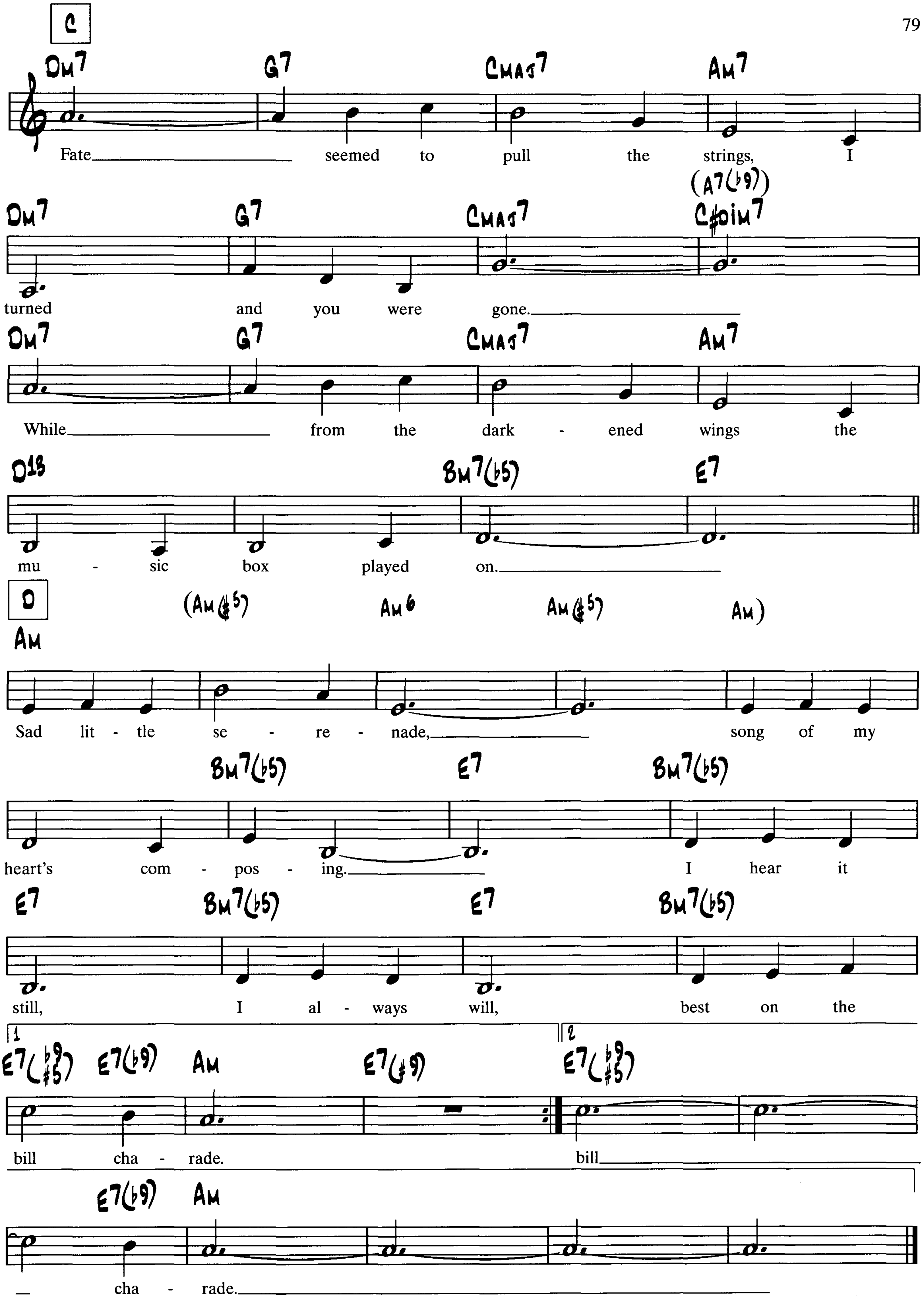
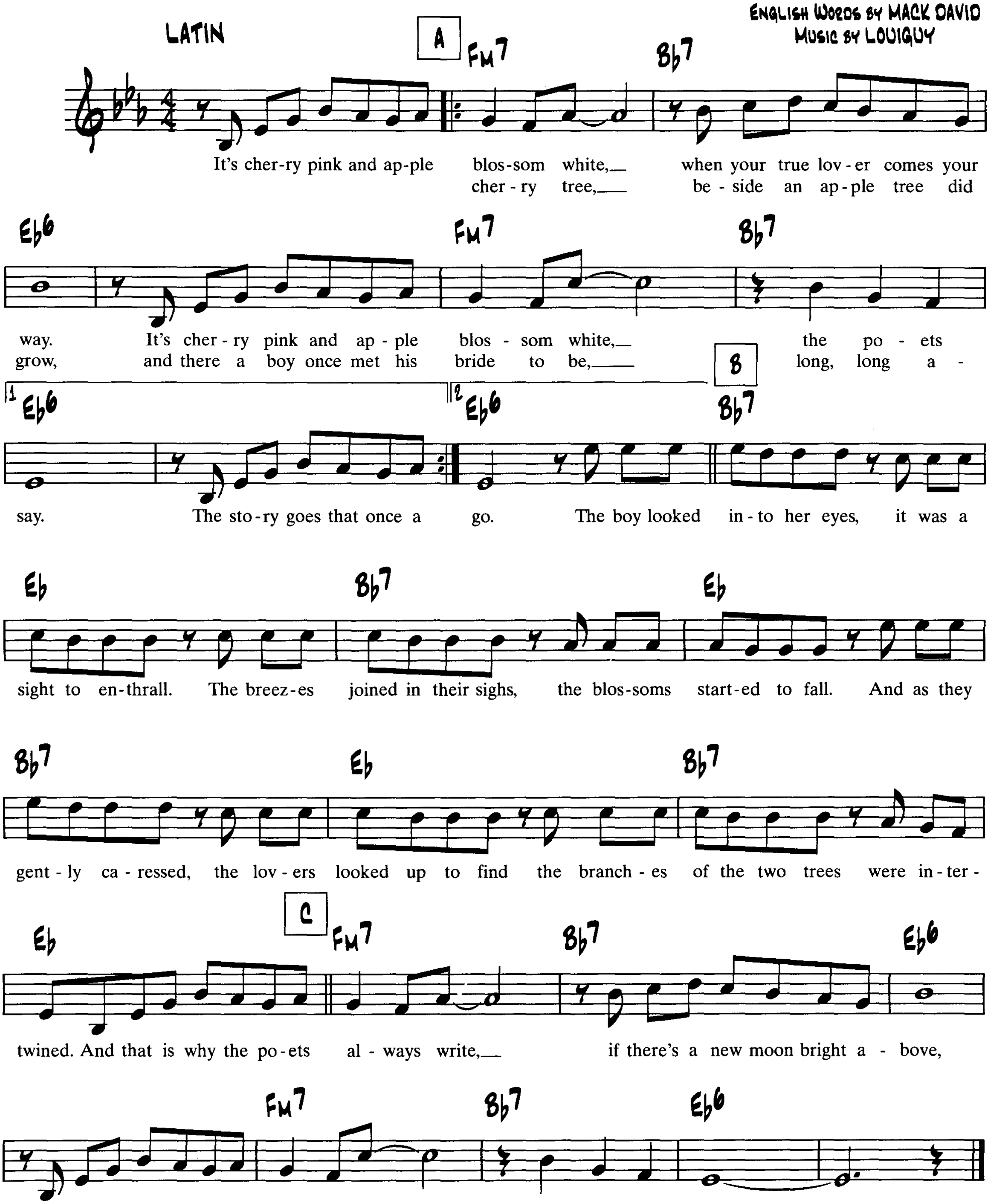

C
Dm7 G7 Cmaj7 Am7
Fate seemed to pull the strings, I
Dm7 G7 Cmaj7 (A7(b9)) C#dim7
turned and you were gone.
Dm7 G7 Cmaj7 Am7
While from the dark - ened wings the
D13 Bm7(b5) E7
mu - sic box played on.
D
Am (Am(#5) Am6 Am(#5) Am)
Sad lit - tle se - re - nade, song of my
Bm7(b5) E7 Bm7(b5)
heart's com - pos - ing. I hear it
E7 Bm7(b5) E7 Bm7(b5)
still, I al - ways will, best on the
1 E7(b9 #5) E7(b9) Am E7(#9)
bill cha - rade.
2 E7(b9 #5)
bill
E7(b9) Am
cha - rade.

CHERRY PINK & APPLE BLOSSOM WHITE

FRENCH WORDS BY JACQUES LARUE
ENGLISH WORDS BY MACK DAVID
MUSIC BY LOUIGUY


LATIN
A
FM7
Bb7
Eb6
FM7
Bb7
It's cher-ry pink and ap-ple blos-som white, when your true lov-er comes your way. It's cher-ry pink and ap-ple blos-som white, the po-ets say.
cher-ry tree, be-side an ap-ple tree did grow, and there a boy once met his bride to be, long, long a-go.
1 Eb6
2 Eb6
B
Bb7
The sto-ry goes that once a
The boy looked in-to her eyes, it was a sight to en-thrall. The breez-es joined in their sighs, the blos-soms start-ed to fall. And as they gent-ly ca-ressed, the lov-ers looked up to find the branch-es of the two trees were in-ter-twined.
Eb
Bb7
Eb
Bb7
Eb
Bb7
Eb
C
FM7
Bb7
Eb6
FM7
Bb7
Eb6
And that is why the po-ets al-ways write, if there's a new moon bright a-bove, it's cher-ry pink and ap-ple blos-som white when you're in love.

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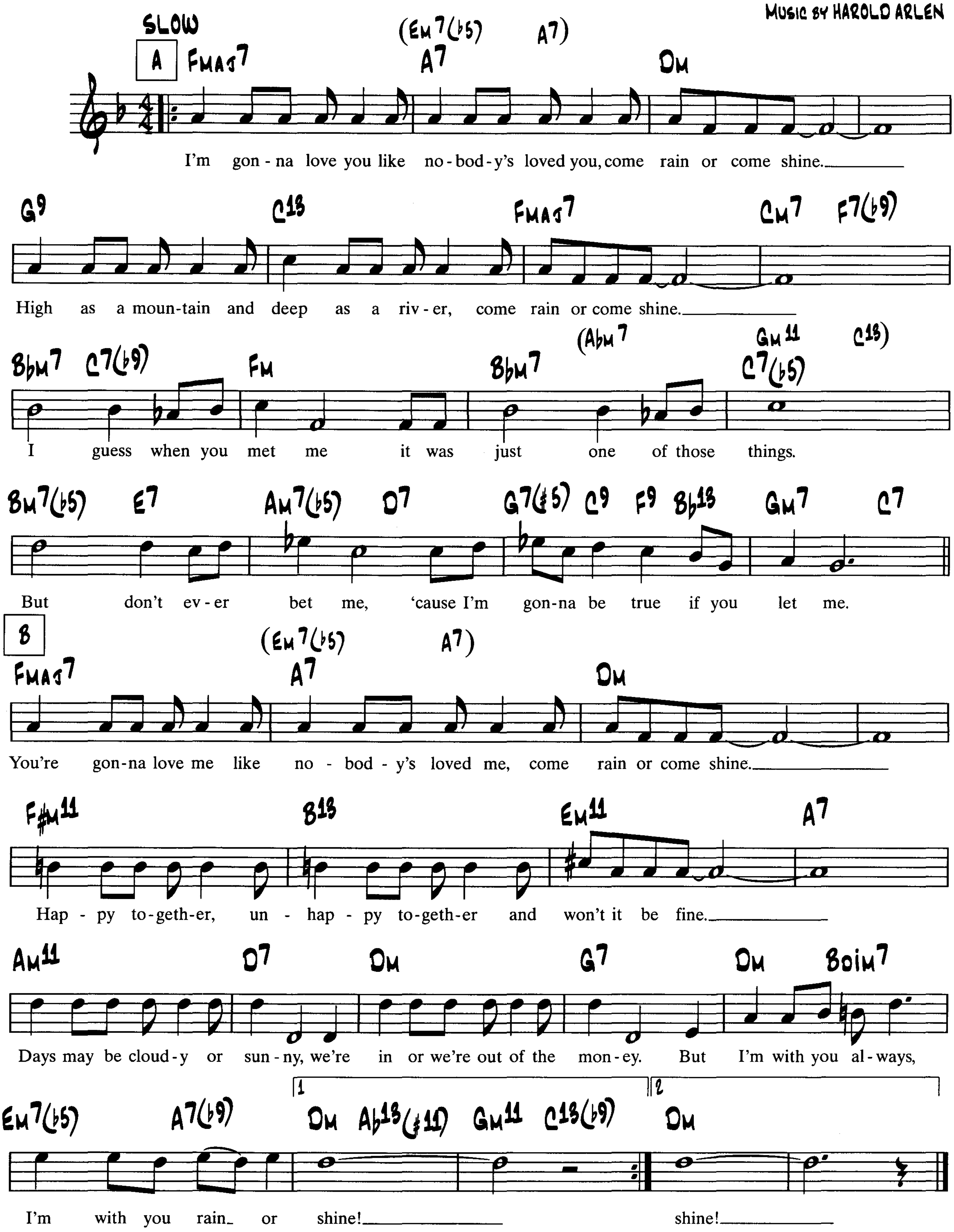
COME RAIN OR COME SHINE

LYRIC BY JOHNNY MERCER
MUSIC BY HAROLD ARLEN


SLOW
A
FMAJ7 (EM7(b5) A7) A7 DM
I'm gon - na love you like no - bod - y's loved you, come rain or come shine.
G9 C13 FMAJ7 CM7 F7(b9)
High as a moun - tain and deep as a riv - er, come rain or come shine.
BbM7 C7(b9) FM BbM7 (AbM7 GM11 C13) C7(b5)
I guess when you met me it was just one of those things.
BM7(b5) E7 AM7(b5) D7 G7(#5) C9 F9 Bb13 GM7 C7
But don't ev - er bet me, 'cause I'm gon - na be true if you let me.
B
FMAJ7 (EM7(b5) A7) A7 DM
You're gon - na love me like no - bod - y's loved me, come rain or come shine.
F#M11 B13 EM11 A7
Hap - py to - geth - er, un - hap - py to - geth - er and won't it be fine.
AM11 D7 DM G7 DM BDIM7
Days may be cloud - y or sun - ny, we're in or we're out of the mon - ey. But I'm with you al - ways,
EM7(b5) A7(b9) 1 DM Ab13(#11) GM11 C13(b9) 2 DM
I'm with you rain or shine! shine!

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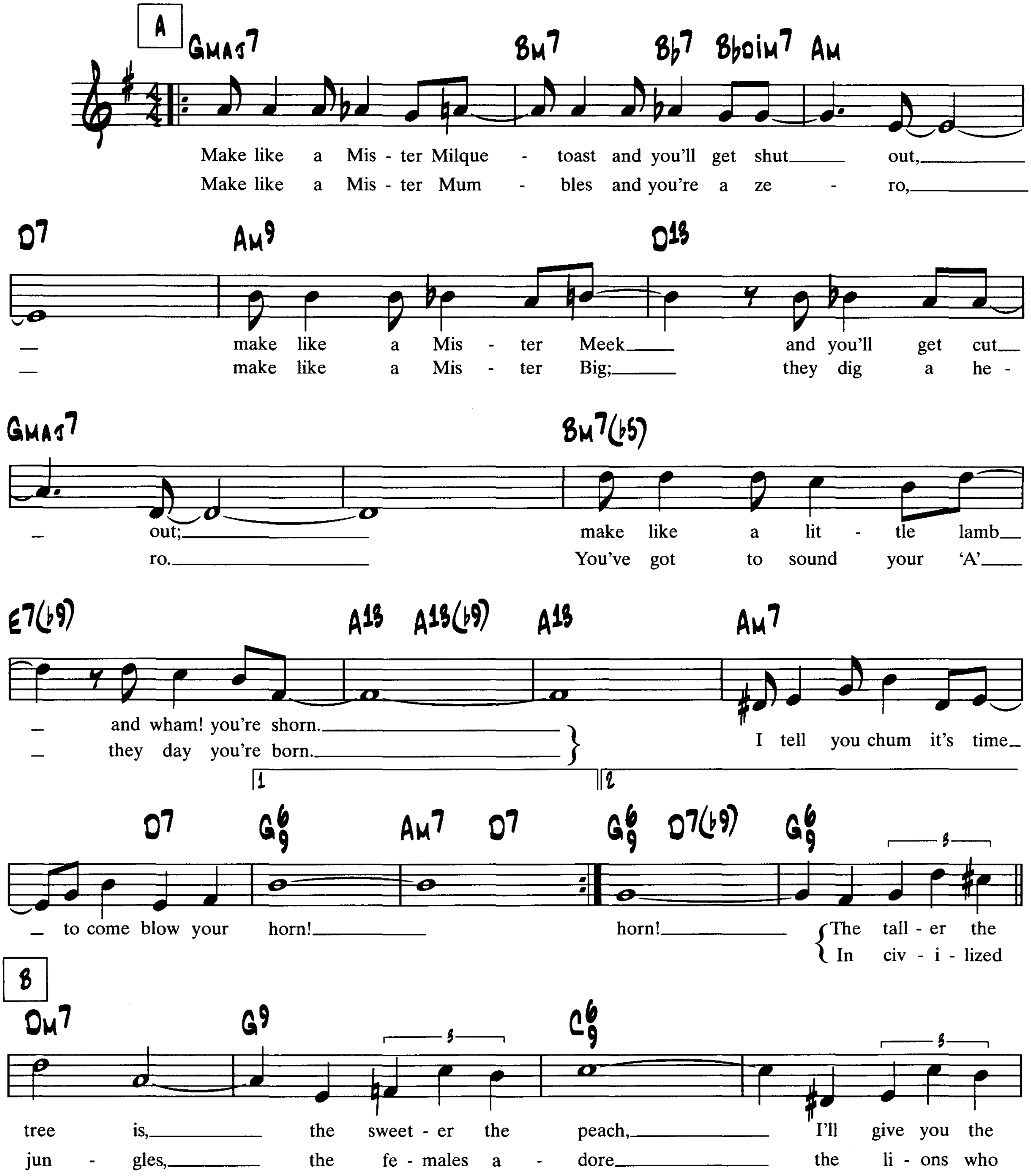
COME BLOW YOUR HORN

WORDS BY SAMMY CAHN
MUSIC BY JAMES VAN HEUSEN

MODERATELY


A
GMAJ7
BM7
Bb7
BbDIM7
AM
Make like a Mis - ter Milque - toast and you'll get shut out,
Make like a Mis - ter Mum - bles and you're a ze - ro,
D7
AM9
D13
make like a Mis - ter Meek and you'll get cut
make like a Mis - ter Big; they dig a he -
GMAJ7
BM7(b5)
out; make like a lit - tle lamb
ro. You've got to sound your 'A'
E7(b9)
A13
A13(b9)
A13
AM7
and wham! you're shorn.
they day you're born.
I tell you chum it's time
1
2
D7
G6/9
AM7
D7
G6/9
D7(b9)
G6/9
3
to come blow your horn!
horn!
The tall - er the
In civ - i - lized
B
DM7
G9
3
C6/9
3
tree is, the sweet - er the peach, I'll give you the
jun - gles, the fe - males a - dore the li - ons who

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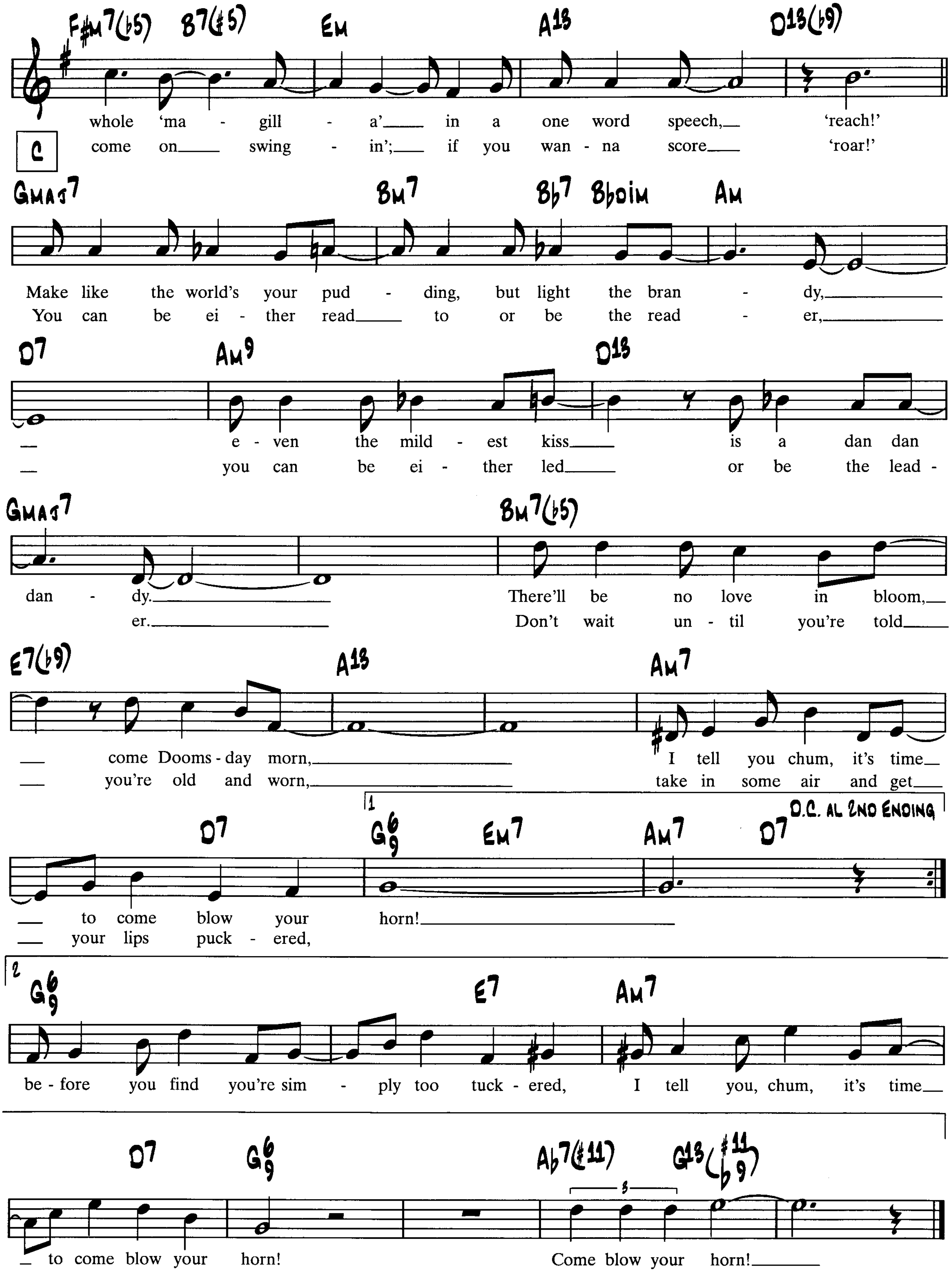
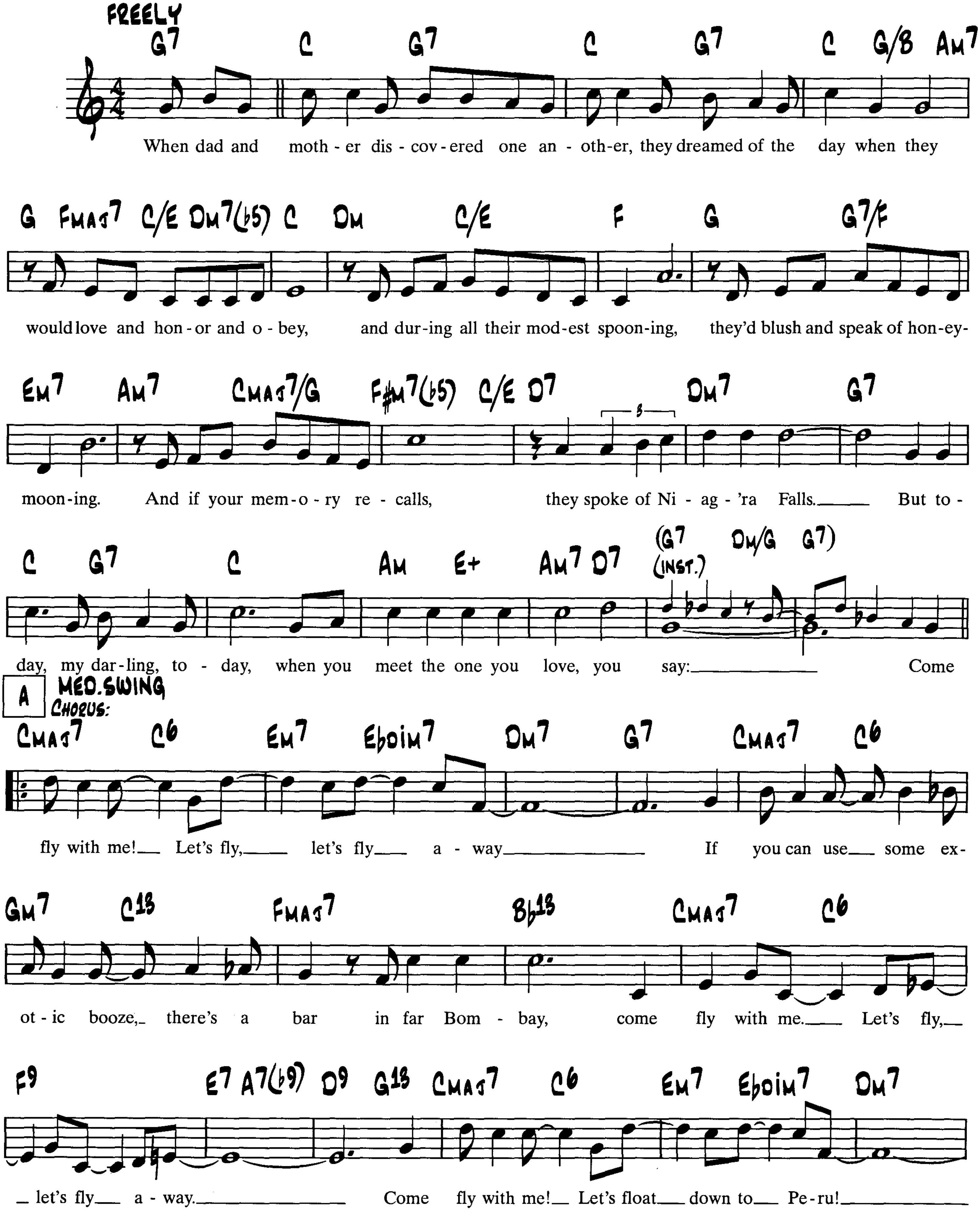

F#M7(b5) B7(#5) EM A13 D13(b9)
whole 'ma - gill - a' in a one word speech, 'reach!'
C
come on swing - in'; if you wan - na score 'roar!'
GMAJ7 BM7 Bb7 BbDIM AM
Make like the world's your pud - ding, but light the bran - dy,
You can be ei - ther read to or be the read - er,
D7 AM9 D13
e - ven the mild - est kiss is a dan dan
you can be ei - ther led or be the lead -
GMAJ7 BM7(b5)
dan - dy. There'll be no love in bloom,
er. Don't wait un - til you're told
E7(b9) A13 AM7
come Dooms - day morn, I tell you chum, it's time
you're old and worn, take in some air and get
D7 G6/9 EM7 AM7 D7
1
D.C. AL 2ND ENDING
to come blow your horn!
your lips puck - ered,
2
G6/9 E7 AM7
be - fore you find you're sim - ply too tuck - ered, I tell you, chum, it's time
D7 G6/9 Ab7(#11) G13(#11/b9)
3
to come blow your horn! Come blow your horn!

COME FLY WITH ME

LYRIC BY SAMMY CAHN
MUSIC BY JAMES VAN HEUSEN

VERSE:


FREELY
G7 C G7 C G7 C G/B Am7
When dad and moth - er dis - cov - ered one an - oth-er, they dreamed of the day when they
G Fmaj7 C/E Dm7(b5) C Dm C/E F G G7/F
would love and hon - or and o - bey, and dur - ing all their mod - est spoon - ing, they'd blush and speak of hon - ey-
Em7 Am7 Cmaj7/G F#m7(b5) C/E D7 Dm7 G7
moon - ing. And if your mem - o - ry re - calls, they spoke of Ni - ag - 'ra Falls. But to -
3
C G7 C Am E+ Am7 D7 (G7 Dm/G G7) (INST.)
day, my dar - ling, to - day, when you meet the one you love, you say: Come
A
MED. SWING
CHORUS:
Cmaj7 C6 Em7 Ebdim7 Dm7 G7 Cmaj7 C6
fly with me! Let's fly, let's fly a - way If you can use some ex -
Gm7 C13 Fmaj7 Bb13 Cmaj7 C6
ot - ic booze, there's a bar in far Bom - bay, come fly with me. Let's fly,
F9 E7 A7(b9) D9 G13 Cmaj7 C6 Em7 Ebdim7 Dm7
let's fly a - way. Come fly with me! Let's float down to Pe - ru!

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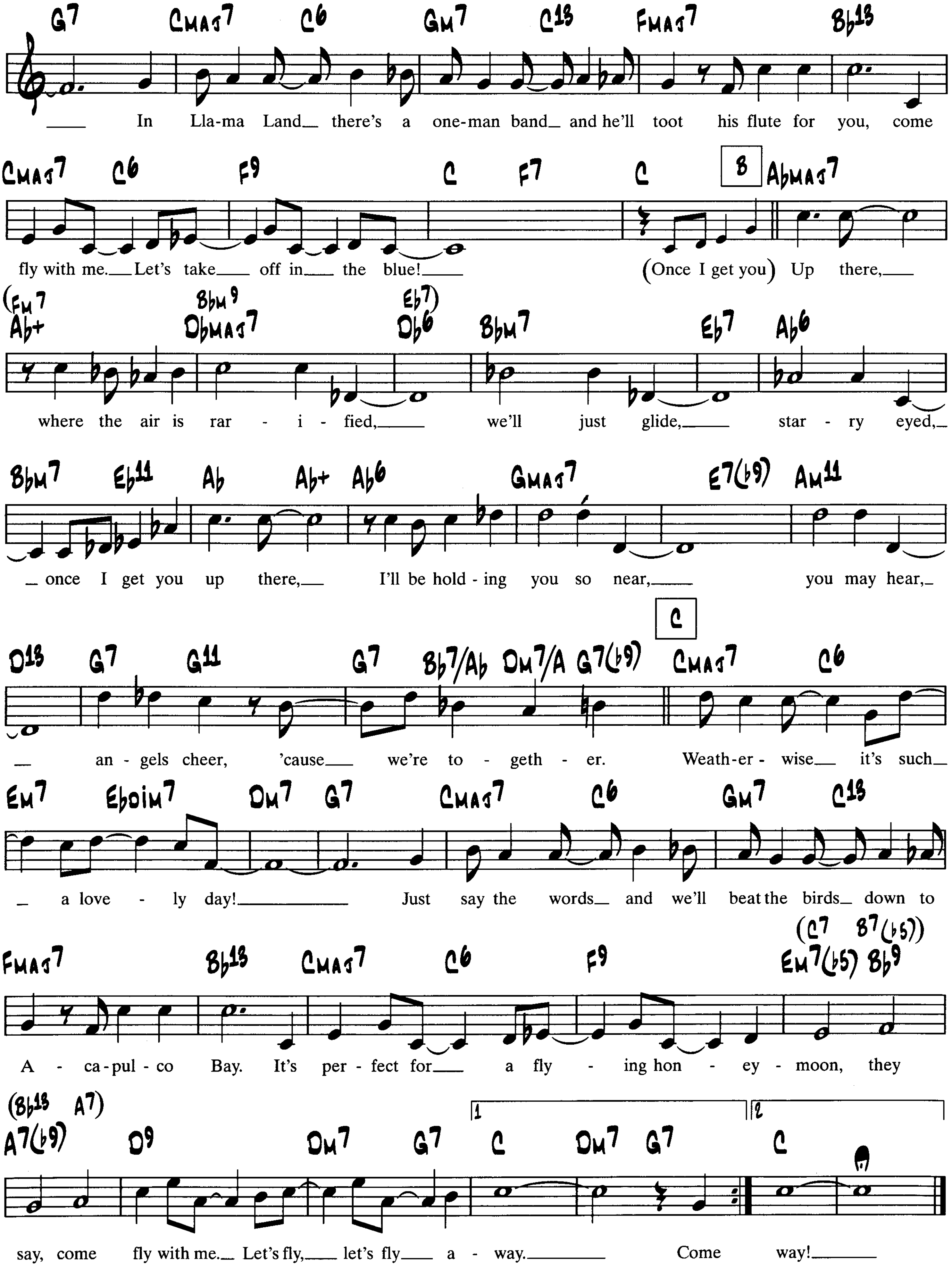
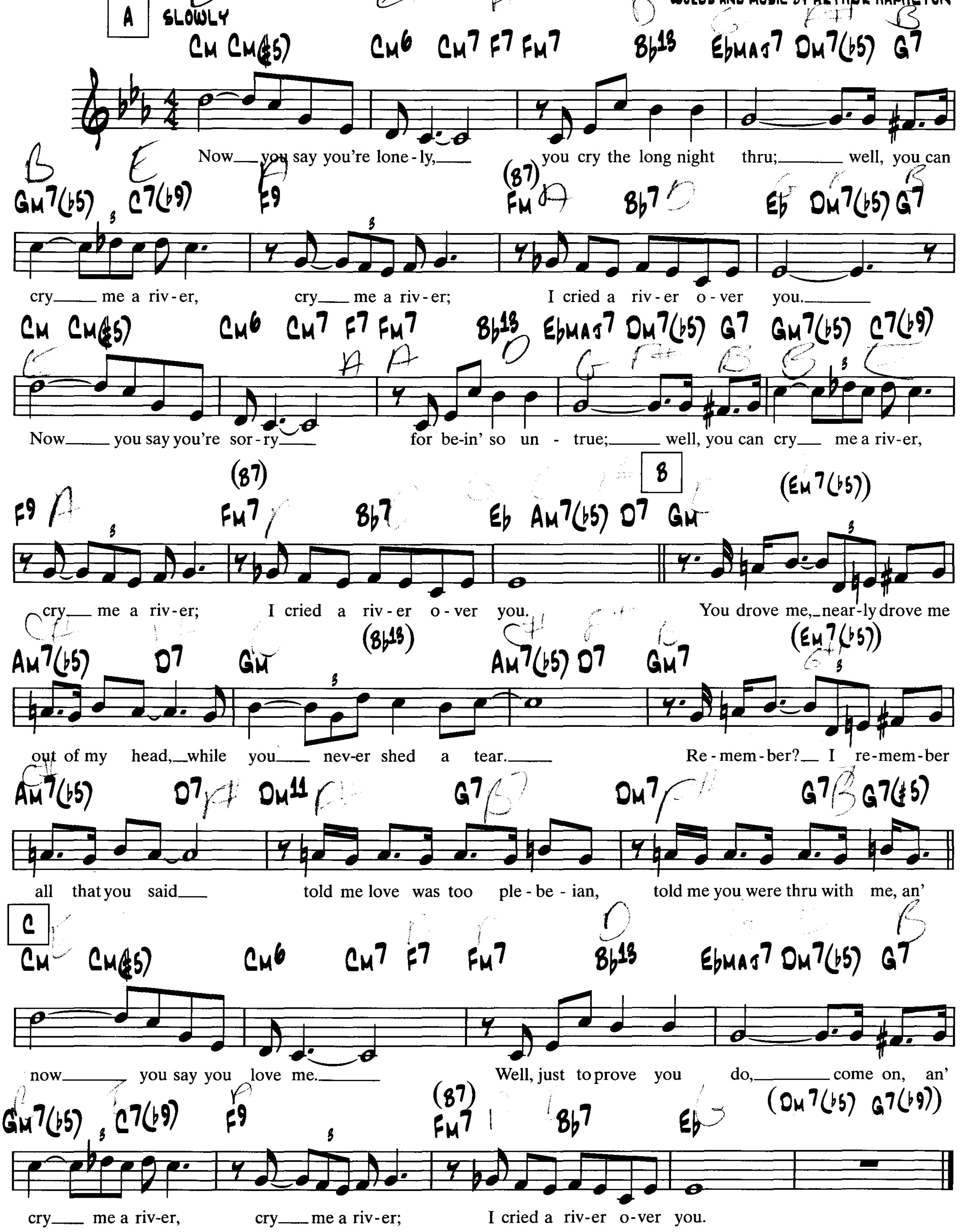

G7 CMAJ7 C6 GM7 C13 FMAJ7 Bb13
In Lla-ma Land there's a one-man band and he'll toot his flute for you, come
CMAJ7 C6 F9 C F7 C
fly with me. Let's take off in the blue!
B
AbMAJ7
(Once I get you) Up there,
(FM7 Bbm9 Eb7)
Ab+ DbMAJ7 Db6 BbM7 Eb7 Ab6
where the air is rar - i - fied, we'll just glide, star - ry eyed,
BbM7 Eb11 Ab Ab+ Ab6 GMAJ7 E7(b9) AM11
once I get you up there, I'll be hold - ing you so near, you may hear,
C
D13 G7 G11 G7 Bb7/Ab DM7/A G7(b9) CMAJ7 C6
an - gels cheer, 'cause we're to - geth - er. Weath-er - wise it's such
EM7 EbdiM7 DM7 G7 CMAJ7 C6 GM7 C13
a love - ly day! Just say the words and we'll beat the birds down to
(C7 B7(b5))
FMAJ7 Bb13 CMAJ7 C6 F9 EM7(b5) Bb9
A - ca-pul - co Bay. It's per - fect for a fly - ing hon - ey - moon, they
(Bb13 A7)
A7(b9) D9 DM7 G7
say, come fly with me. Let's fly, let's fly a -
1
C DM7 G7
way. Come
2
C
way!

CRY ME A RIVER

WORDS AND MUSIC BY ARTHUR HAMILTON


A
SLOWLY
CM CM(#5) CM6 CM7 F7 FM7 Bb13 EbMAJ7 DM7(b5) G7
Now___ you say you're lone-ly,___ you cry the long night thru;___ well, you can
GM7(b5) C7(b9) F9 (87) FM Bb7 Eb DM7(b5) G7
cry___ me a riv-er, cry___ me a riv-er; I cried a riv-er o-ver you.___
CM CM(#5) CM6 CM7 F7 FM7 Bb13 EbMAJ7 DM7(b5) G7 GM7(b5) C7(b9)
Now___ you say you're sor-ry___ for be-in' so un - true;___ well, you can cry___ me a riv-er,
F9 (87) FM7 Bb7 Eb AM7(b5) D7
B
GM (EM7(b5))
cry___ me a riv-er; I cried a riv-er o-ver you. You drove me,_near-ly drove me
AM7(b5) D7 GM (Bb13) AM7(b5) D7 GM7 (EM7(b5))
out of my head,_while you___ nev-er shed a tear.___ Re-mem-ber?___ I re-mem-ber
AM7(b5) D7 DM11 G7 DM7 G7 G7(#5)
all that you said___ told me love was too ple-be-ian, told me you were thru with me, an'
C
CM CM(#5) CM6 CM7 F7 FM7 Bb13 EbMAJ7 DM7(b5) G7
now___ you say you love me.___ Well, just to prove you do,___ come on, an'
GM7(b5) C7(b9) F9 (87) FM7 Bb7 Eb (DM7(b5) G7(b9))
cry___ me a riv-er, cry___ me a riv-er; I cried a riv-er o-ver you.

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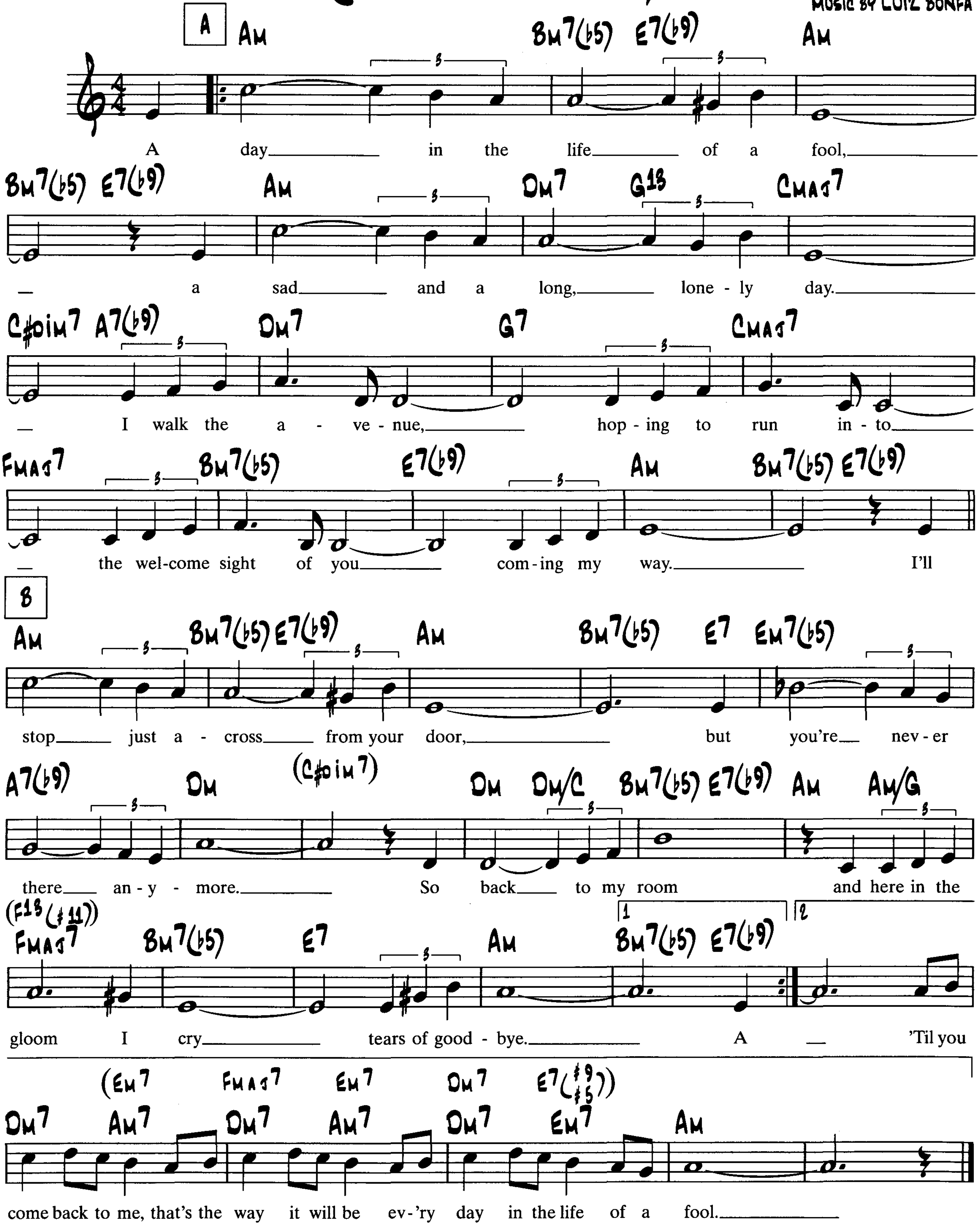
A DAY IN THE LIFE OF A FOOL
(MANHA DE CARNAVAL)

BOSSA NOVA

WORDS BY CARL SIGMAN
MUSIC BY LUIZ BONFA


A
Am | Bm7(b5) E7(b9) | Am
A day in the life of a fool,
Bm7(b5) E7(b9) | Am | Dm7 G13 | Cmaj7
a sad and a long, lone-ly day.
C#dim7 A7(b9) | Dm7 | G7 | Cmaj7
I walk the a-ve-nue, hop-ing to run in-to
Fmaj7 | Bm7(b5) | E7(b9) | Am | Bm7(b5) E7(b9)
the wel-come sight of you com-ing my way. I'll
B
Am | Bm7(b5) E7(b9) | Am | Bm7(b5) E7 | Em7(b5)
stop just a-cross from your door, but you're nev-er
A7(b9) | Dm | (C#dim7) | Dm Dm/C | Bm7(b5) E7(b9) | Am Am/G
there an-y-more. So back to my room and here in the
(F13(#11)) Fmaj7 | Bm7(b5) | E7 | Am | 1 Bm7(b5) E7(b9) | 2
gloom I cry tears of good-bye. A 'Til you
(Em7 Fmaj7 Em7 Dm7 E7(#9 #5))
Dm7 Am7 | Dm7 Am7 | Dm7 Em7 | Am
come back to me, that's the way it will be ev-'ry day in the life of a fool.

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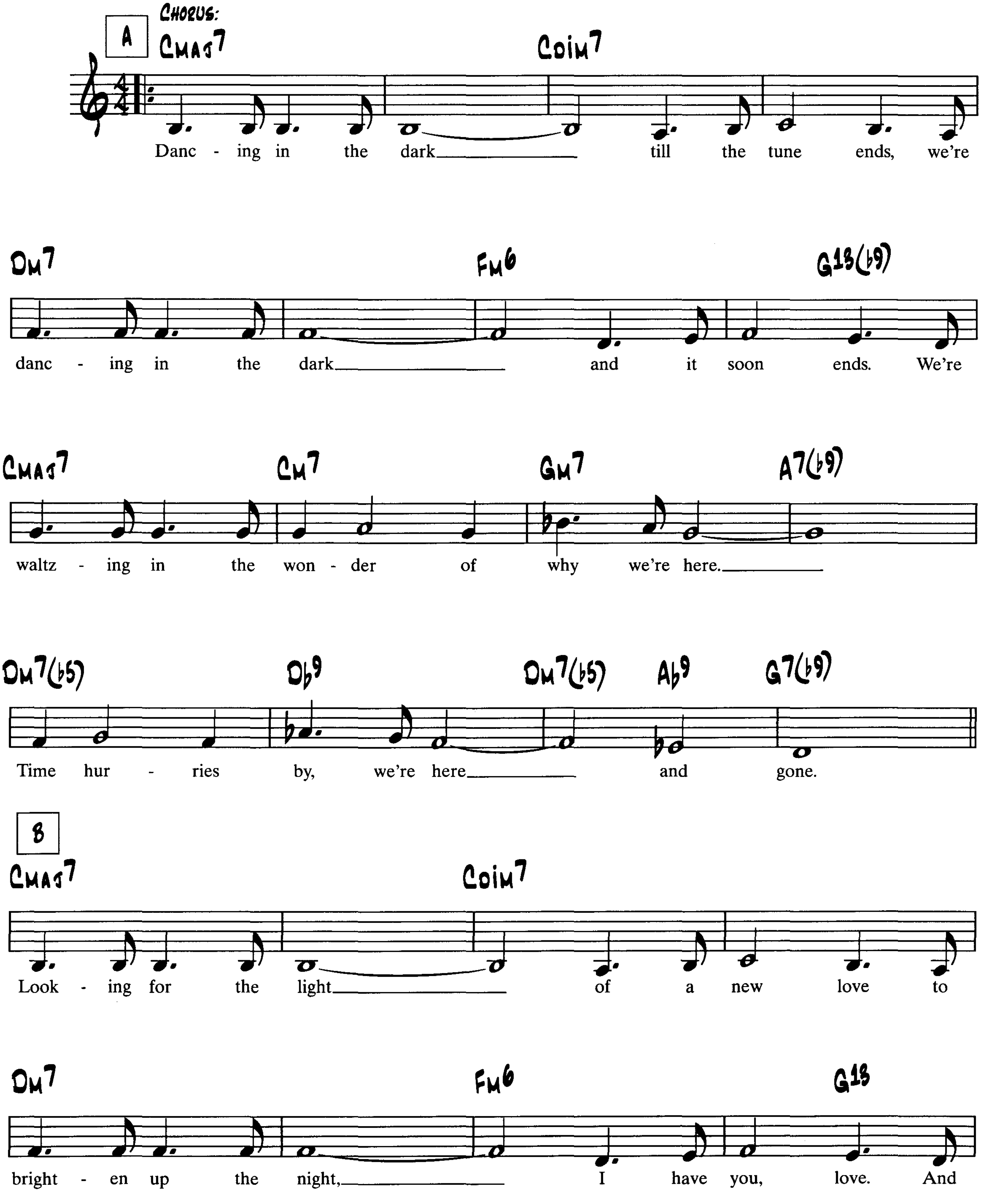
DANCING IN THE DARK

WORDS BY HOWARD DIETZ
MUSIC BY ARTHUR SCHWARTZ

MEDIUM


CHORUS:
A
CMAJ7
CDIM7
Danc - ing in the dark till the tune ends, we're
DM7
FM6
G13(♭9)
danc - ing in the dark and it soon ends. We're
CMAJ7
CM7
GM7
A7(♭9)
waltz - ing in the won - der of why we're here.
DM7(♭5)
D♭9
DM7(♭5)
A♭9
G7(♭9)
Time hur - ries by, we're here and gone.
B
CMAJ7
CDIM7
Look - ing for the light of a new love to
DM7
FM6
G13
bright - en up the night, I have you, love. And

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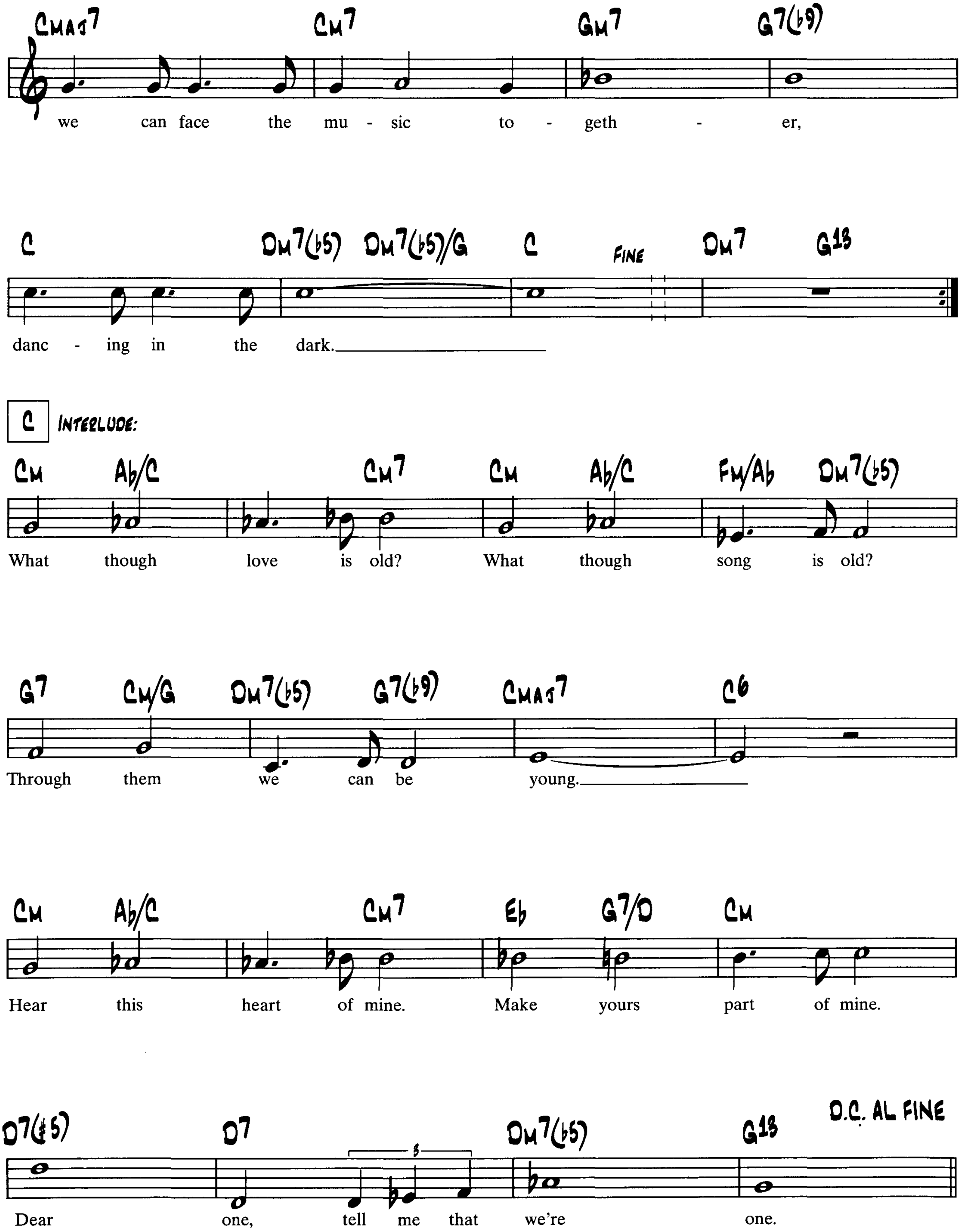
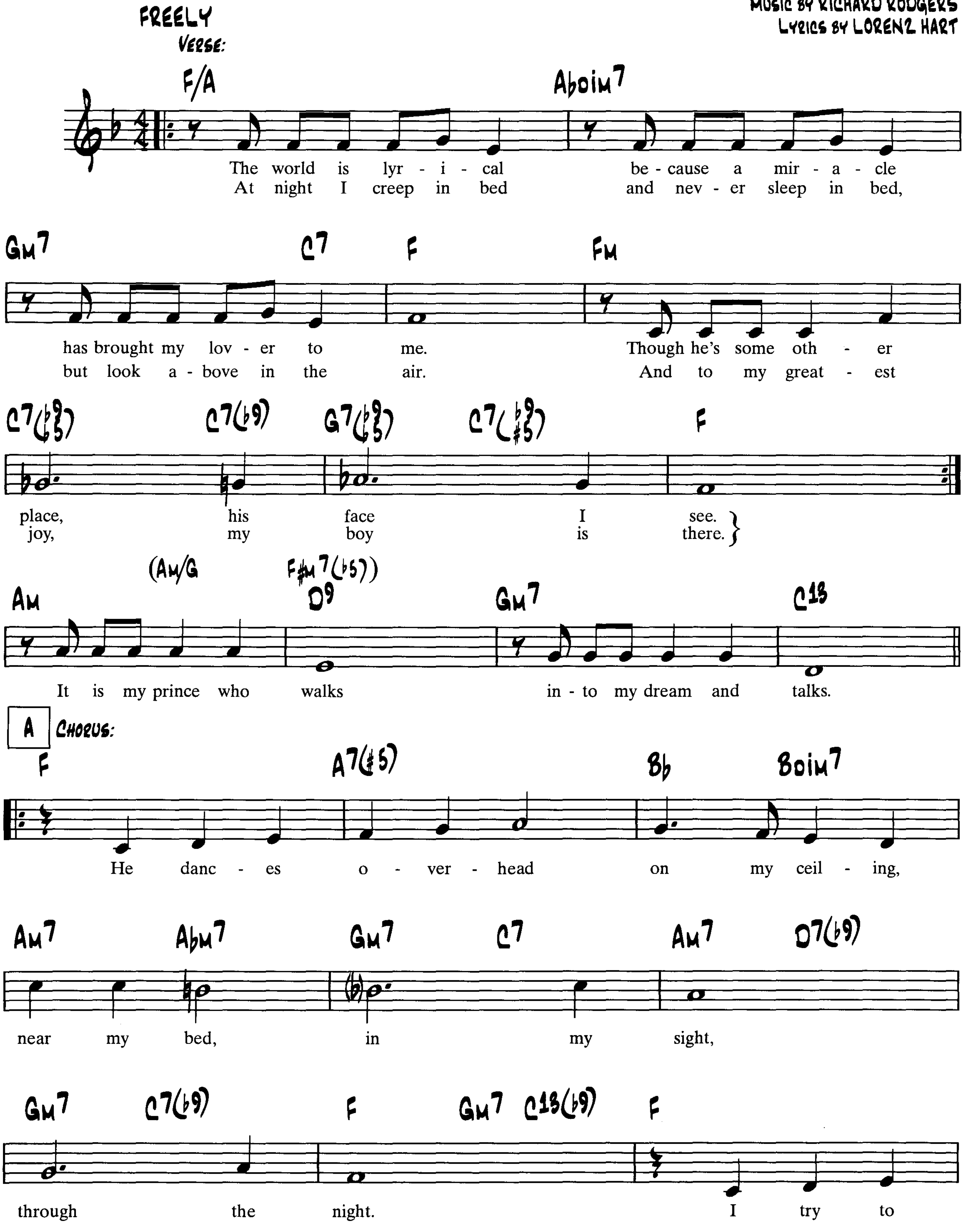

CMAJ7
CM7
GM7
G7(b9)
we can face the mu - sic to - geth - er,
C
DM7(b5)
DM7(b5)/G
C
FINE
DM7
G13
danc - ing in the dark.
C
INTERLUDE:
CM
Ab/C
CM7
CM
Ab/C
FM/Ab
DM7(b5)
What though love is old? What though song is old?
G7
CM/G
DM7(b5)
G7(b9)
CMAJ7
C6
Through them we can be young.
CM
Ab/C
CM7
Eb
G7/D
CM
Hear this heart of mine. Make yours part of mine.
D.C. AL FINE
D7(#5)
D7
3
DM7(b5)
G13
Dear one, tell me that we're one.

DANCING ON THE CEILING

MUSIC BY RICHARD RODGERS
LYRICS BY LORENZ HART


FREELY
VERSE:
F/A
A♭DIM7
The world is lyr - i - cal be - cause a mir - a - cle
At night I creep in bed and nev - er sleep in bed,
GM7
C7
F
FM
has brought my lov - er to me. Though he's some oth - er
but look a - bove in the air. And to my great - est
C7(♭9/♭5)
C7(♭9)
G7(♭9/♭5)
C7(♭9/♯5)
F
place, his face I see.
joy, my boy is there.
AM
(AM/G
F♯M7(♭5))
D9
GM7
C13
It is my prince who walks in - to my dream and talks.
A
CHORUS:
F
A7(♯5)
B♭
BDIM7
He danc - es o - ver - head on my ceil - ing,
AM7
A♭M7
GM7
C7
AM7
D7(♭9)
near my bed, in my sight,
GM7
C7(♭9)
F
GM7
C13(♭9)
F
through the night. I try to

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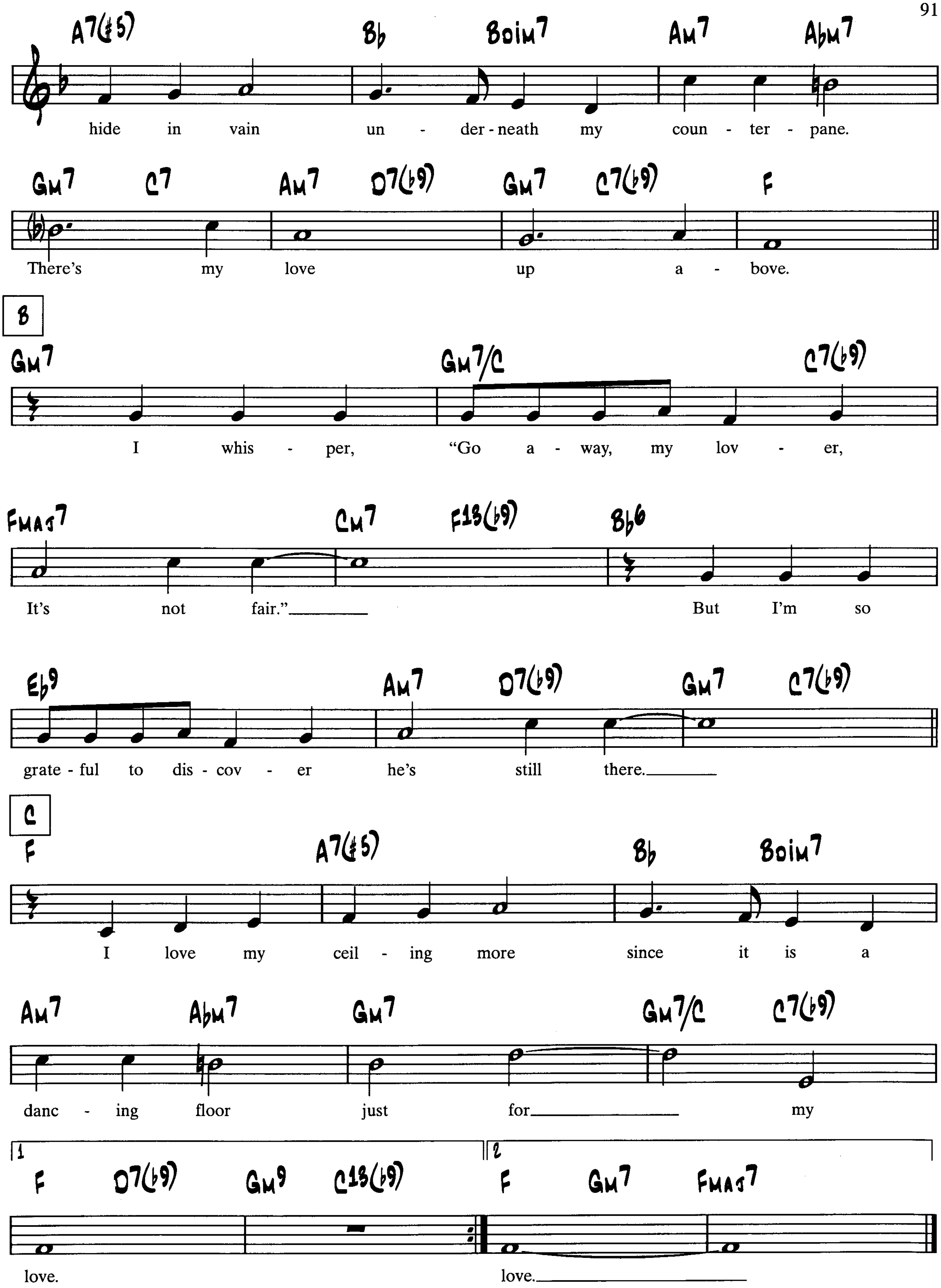
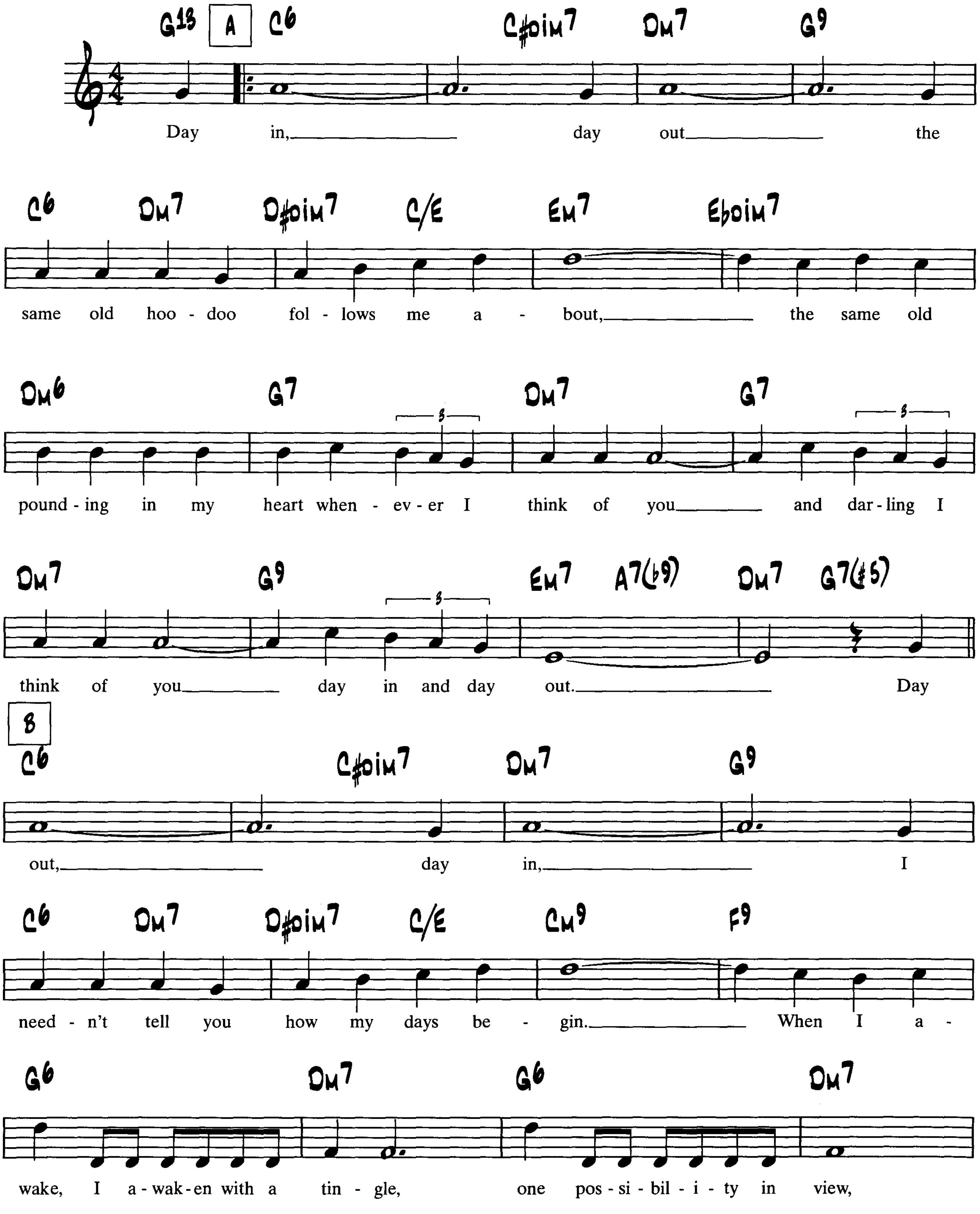

A7(♯5) B♭ B°7 Am7 A♭m7
hide in vain un - der - neath my coun - ter - pane.
Gm7 C7 Am7 D7(♭9) Gm7 C7(♭9) F
There's my love up a - bove.
B
Gm7 Gm7/C C7(♭9)
I whis - per, "Go a - way, my lov - er,
Fmaj7 Cm7 F13(♭9) B♭6
It's not fair." But I'm so
E♭9 Am7 D7(♭9) Gm7 C7(♭9)
grate - ful to dis - cov - er he's still there.
C
F A7(♯5) B♭ B°7
I love my ceil - ing more since it is a
Am7 A♭m7 Gm7 Gm7/C C7(♭9)
danc - ing floor just for my
1 F D7(♭9) Gm9 C13(♭9)
love.
2 F Gm7 Fmaj7
love.

DAY IN, DAY OUT

LYRIC BY JOHNNY MERCER
MUSIC BY RUBE BLOOM

BRIGHT SWING


G13 A C6 C♯DIM7 DM7 G9
Day in, day out the
C6 DM7 D♯DIM7 C/E EM7 E♭DIM7
same old hoo - doo fol - lows me a - bout, the same old
DM6 G7 DM7 G7
3
pound - ing in my heart when - ev - er I think of you and dar - ling I
DM7 G9 EM7 A7(♭9) DM7 G7(♯5)
3
think of you day in and day out. Day
B
C6 C♯DIM7 DM7 G9
out, day in, I
C6 DM7 D♯DIM7 C/E CM9 F9
need - n't tell you how my days be - gin. When I a -
G6 DM7 G6 DM7
wake, I a - wak - en with a tin - gle, one pos - si - bil - i - ty in view,

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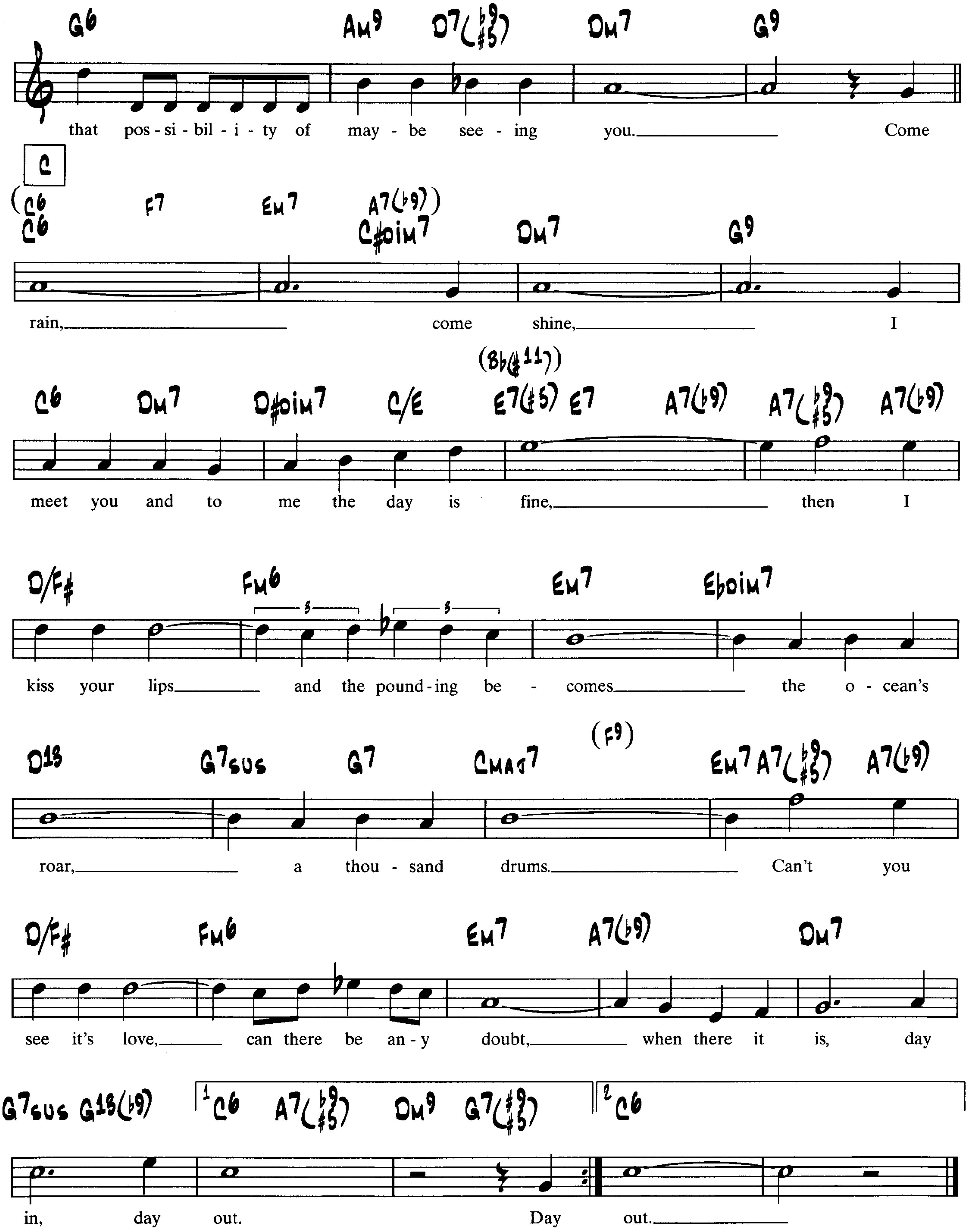
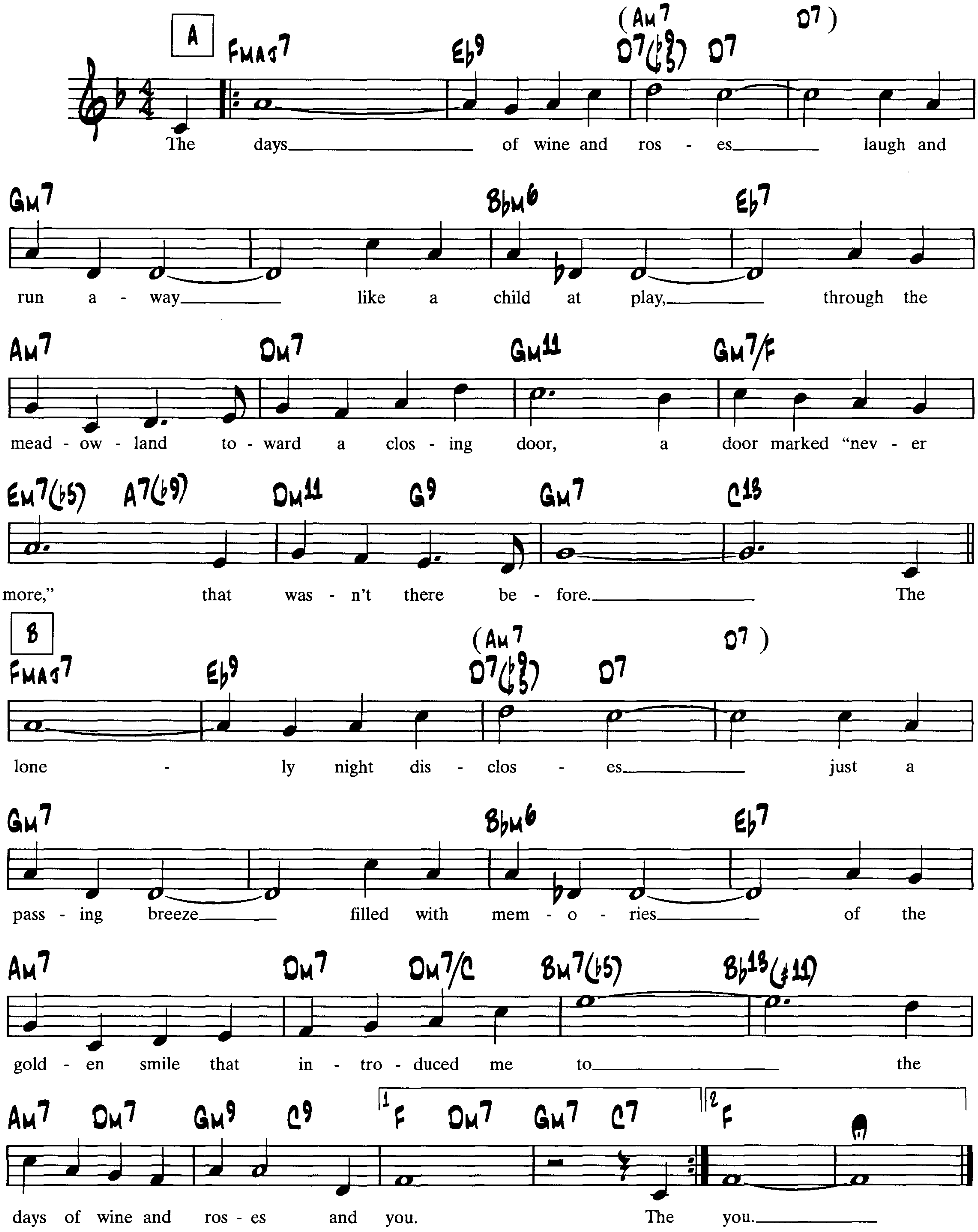

G6 Am9 D7(♭9 #5) Dm7 G9
that pos-si-bil-i-ty of may-be see-ing you. Come
C
(C6 F7 Em7 A7(♭9))
C6 C#dim7 Dm7 G9
rain, come shine, I
(B♭(#11))
C6 Dm7 D#dim7 C/E E7(#5) E7 A7(♭9) A7(♭9 #5) A7(♭9)
meet you and to me the day is fine, then I
D/F# Fm6 Em7 E♭dim7
3 3
kiss your lips and the pound-ing be-comes the o-cean's
(F9)
D13 G7sus G7 Cmaj7 Em7 A7(♭9 #5) A7(♭9)
roar, a thou-sand drums. Can't you
D/F# Fm6 Em7 A7(♭9) Dm7
see it's love, can there be an-y doubt, when there it is, day
G7sus G13(♭9) 1 C6 A7(♭9 #5) Dm9 G7(#9 #5) 2 C6
in, day out. Day out.

DAYS OF WINE AND ROSES

WORDS BY JOHNNY MERCER
MUSIC BY HENRY MANCINI

MEDIUM/SLOWLY


A
FMAJ7 Eb9 (AM7 D7) D7(b9/b5) D7
The days of wine and ros - es laugh and
GM7 BbM6 Eb7
run a - way like a child at play, through the
AM7 DM7 GM11 GM7/F
mead - ow - land to - ward a clos - ing door, a door marked "nev - er
EM7(b5) A7(b9) DM11 G9 GM7 C13
more," that was - n't there be - fore. The
B
FMAJ7 Eb9 (AM7 D7) D7(b9/b5) D7
lone - ly night dis - clos - es just a
GM7 BbM6 Eb7
pass - ing breeze filled with mem - o - ries of the
AM7 DM7 DM7/C BM7(b5) Bb13(#11)
gold - en smile that in - tro - duced me to the
AM7 DM7 GM9 C9 1 F DM7 GM7 C7 2 F
days of wine and ros - es and you. The you.

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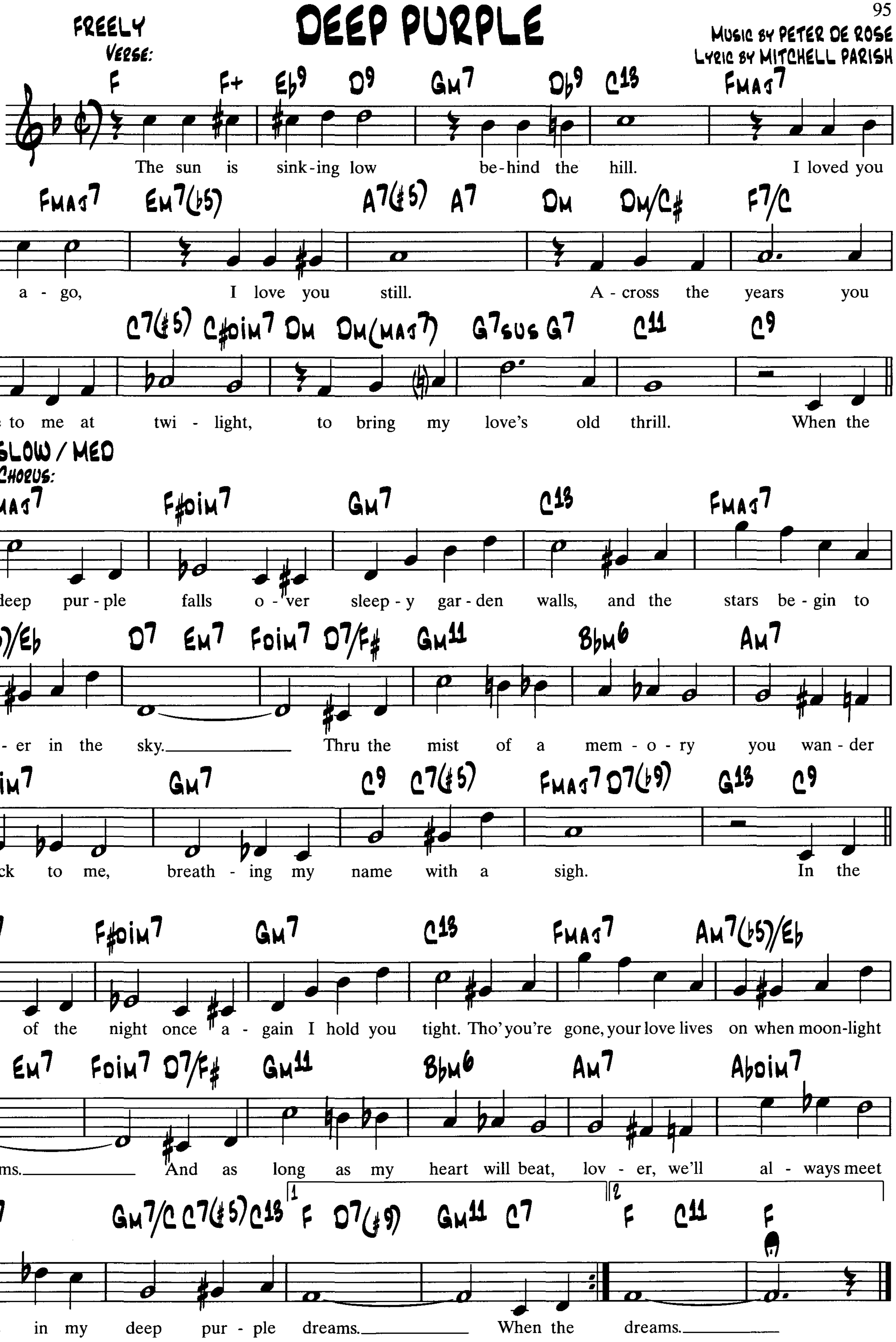
DEEP PURPLE

MUSIC BY PETER DE ROSE
LYRIC BY MITCHELL PARISH


FREELY
VERSE:
F F+ E♭9 D9 GM7 D♭9 C13 FMAJ7
The sun is sink-ing low be-hind the hill. I loved you
C11 FMAJ7 EM7(♭5) A7(♯5) A7 DM DM/C♯ F7/C
long a - go, I love you still. A - cross the years you
B♭ C7(♯5) C♯DIM7 DM DM(MAJ7) G7SUS G7 C11 C9
come to me at twi - light, to bring my love's old thrill. When the
A
SLOW / MED
CHORUS:
FMAJ7 F♯DIM7 GM7 C13 FMAJ7
deep pur - ple falls o - ver sleep - y gar - den walls, and the stars be - gin to
AM7(♭5)/E♭ D7 EM7 FDIM7 D7/F♯ GM11 B♭M6 AM7
flick - er in the sky. Thru the mist of a mem - o - ry you wan - der
A♭DIM7 GM7 C9 C7(♯5) FMAJ7 D7(♭9) G13 C9
back to me, breath - ing my name with a sigh. In the
B
FMAJ7 F♯DIM7 GM7 C13 FMAJ7 AM7(♭5)/E♭
still of the night once a - gain I hold you tight. Tho' you're gone, your love lives on when moon-light
D7 EM7 FDIM7 D7/F♯ GM11 B♭M6 AM7 A♭DIM7
beams. And as long as my heart will beat, lov - er, we'll al - ways meet
GM7 GM7/C C7(♯5) C13 1 F D7(♯9) GM11 C7 2 F C11 F
here in my deep pur - ple dreams. When the dreams.

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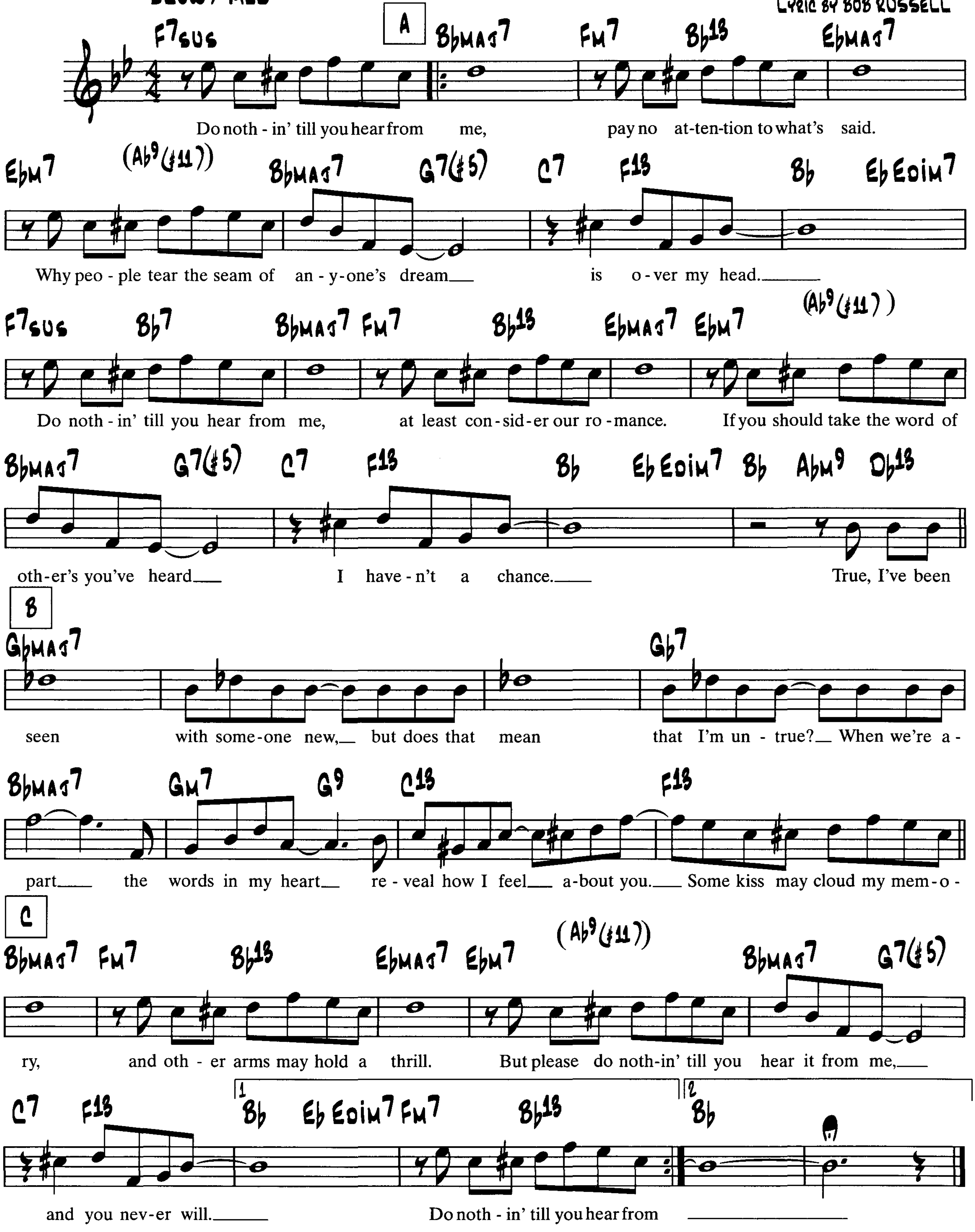
DO NOTHIN' TIL YOU HEAR FROM ME

MUSIC BY DUKE ELLINGTON
LYRIC BY BOB RUSSELL

SLOW / MED


F7sus
A
BbMAJ7 FM7 Bb13 EbMAJ7
Do noth - in' till you hear from me, pay no at-ten-tion to what's said.
EbM7 (Ab9(#11)) BbMAJ7 G7(#5) C7 F13 Bb EbEDIM7
Why peo - ple tear the seam of an - y-one's dream is o-ver my head.
F7sus Bb7 BbMAJ7 FM7 Bb13 EbMAJ7 EbM7 (Ab9(#11))
Do noth - in' till you hear from me, at least con-sid-er our ro-mance. If you should take the word of
BbMAJ7 G7(#5) C7 F13 Bb EbEDIM7 Bb AbM9 Db13
oth-er's you've heard I have - n't a chance. True, I've been
B
GbMAJ7 Gb7
seen with some-one new, but does that mean that I'm un - true? When we're a -
BbMAJ7 GM7 G9 C13 F13
part the words in my heart re - veal how I feel a-bout you. Some kiss may cloud my mem-o -
C
BbMAJ7 FM7 Bb13 EbMAJ7 EbM7 (Ab9(#11)) BbMAJ7 G7(#5)
ry, and oth - er arms may hold a thrill. But please do noth-in' till you hear it from me,
C7 F13
1 Bb EbEDIM7 FM7 Bb13
2 Bb
and you nev-er will. Do noth - in' till you hear from

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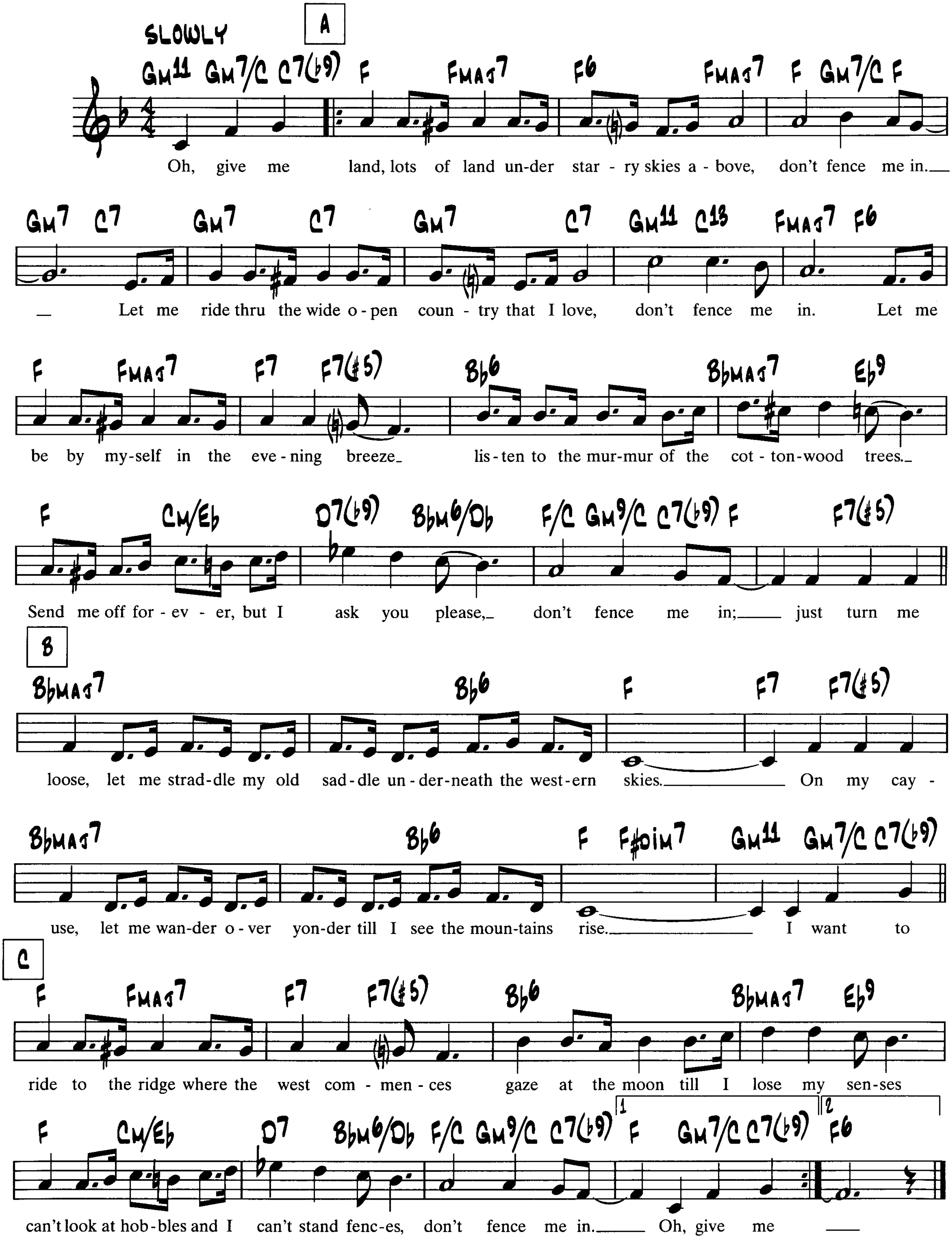
DON'T FENCE ME IN

WORDS AND MUSIC BY COLE PORTER


SLOWLY
A
Gm11 Gm7/C C7(b9) F Fmaj7 F6 Fmaj7 F Gm7/C F
Oh, give me land, lots of land under starry skies above, don't fence me in.
Gm7 C7 Gm7 C7 Gm7 C7 Gm11 C13 Fmaj7 F6
Let me ride thru the wide open country that I love, don't fence me in. Let me
F Fmaj7 F7 F7(#5) Bb6 Bbmaj7 Eb9
be by myself in the evening breeze listen to the murmur of the cottonwood trees.
F Cm/Eb D7(b9) Bbm6/Db F/C Gm9/C C7(b9) F F7(#5)
Send me off forever, but I ask you please, don't fence me in; just turn me
B
Bbmaj7 Bb6 F F7 F7(#5)
loose, let me straddle my old saddle underneath the western skies. On my cay-
Bbmaj7 Bb6 F F#dim7 Gm11 Gm7/C C7(b9)
use, let me wander over yonder till I see the mountains rise. I want to
C
F Fmaj7 F7 F7(#5) Bb6 Bbmaj7 Eb9
ride to the ridge where the west commences gaze at the moon till I lose my senses
F Cm/Eb D7 Bbm6/Db F/C Gm9/C C7(b9) 1 F Gm7/C C7(b9) 2 F6
can't look at hobbles and I can't stand fences, don't fence me in. Oh, give me

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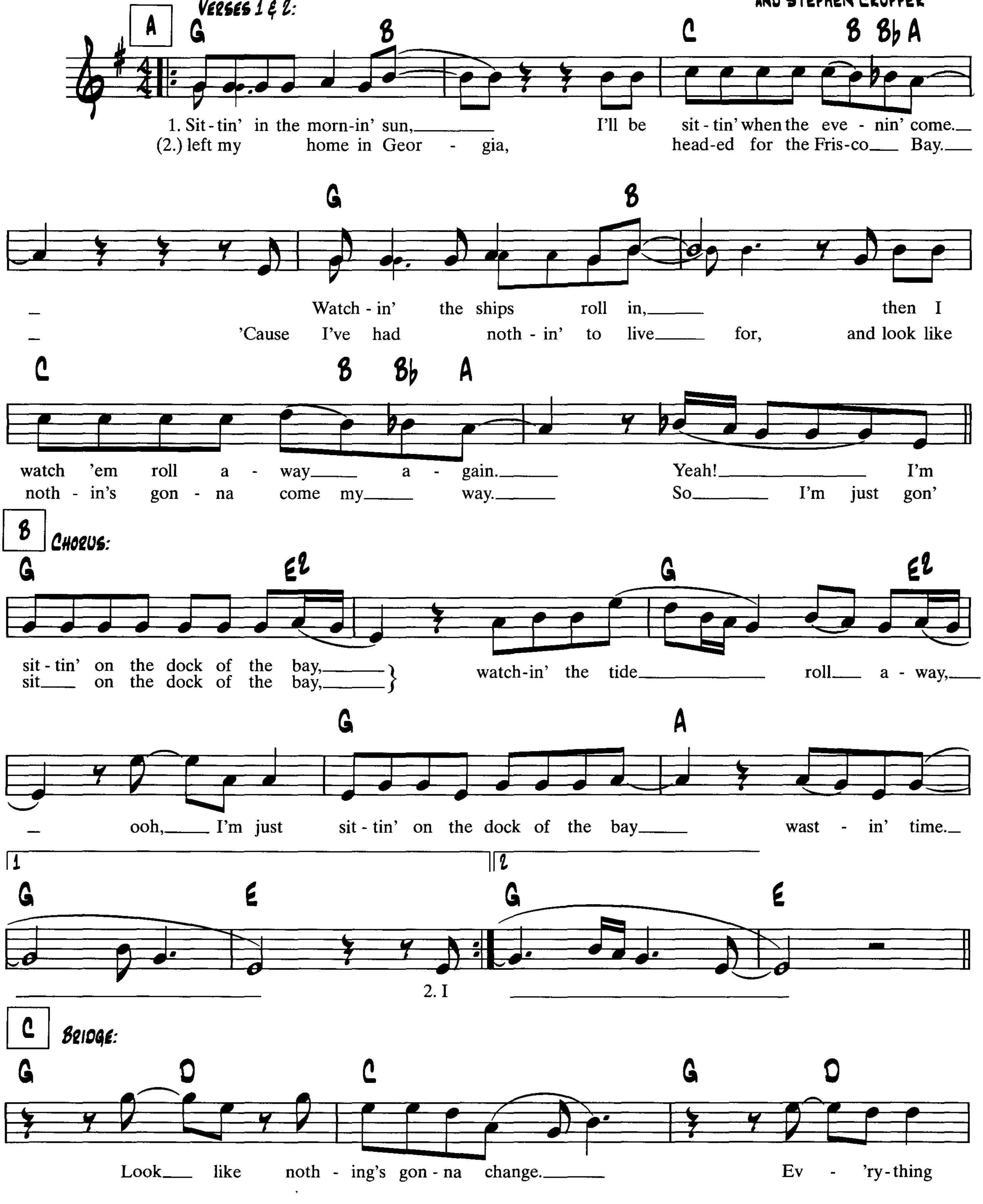
(SITTIN' ON)
THE DOCK OF THE BAY

Words and Music by OTIS REDDING
and STEPHEN CROPPER

MEDIUM '60s ROCK


Verses 1 & 2:
A
G B C B B♭ A
1. Sit-tin' in the morn-in' sun, I'll be sit-tin' when the eve-nin' come.
(2.) left my home in Geor-gia, head-ed for the Fris-co Bay.
G B
Watch-in' the ships roll in, then I
'Cause I've had noth-in' to live for, and look like
C B B♭ A
watch 'em roll a-way a-gain. Yeah! I'm
noth-in's gon-na come my way. So I'm just gon'
B
Chorus:
G E2 G E2
sit-tin' on the dock of the bay,
sit on the dock of the bay,
watch-in' the tide roll a-way,
G A
ooh, I'm just sit-tin' on the dock of the bay wast-in' time.
1 2
G E G E
2. I
C
Bridge:
G D C G D
Look like noth-ing's gon-na change. Ev-'ry-thing

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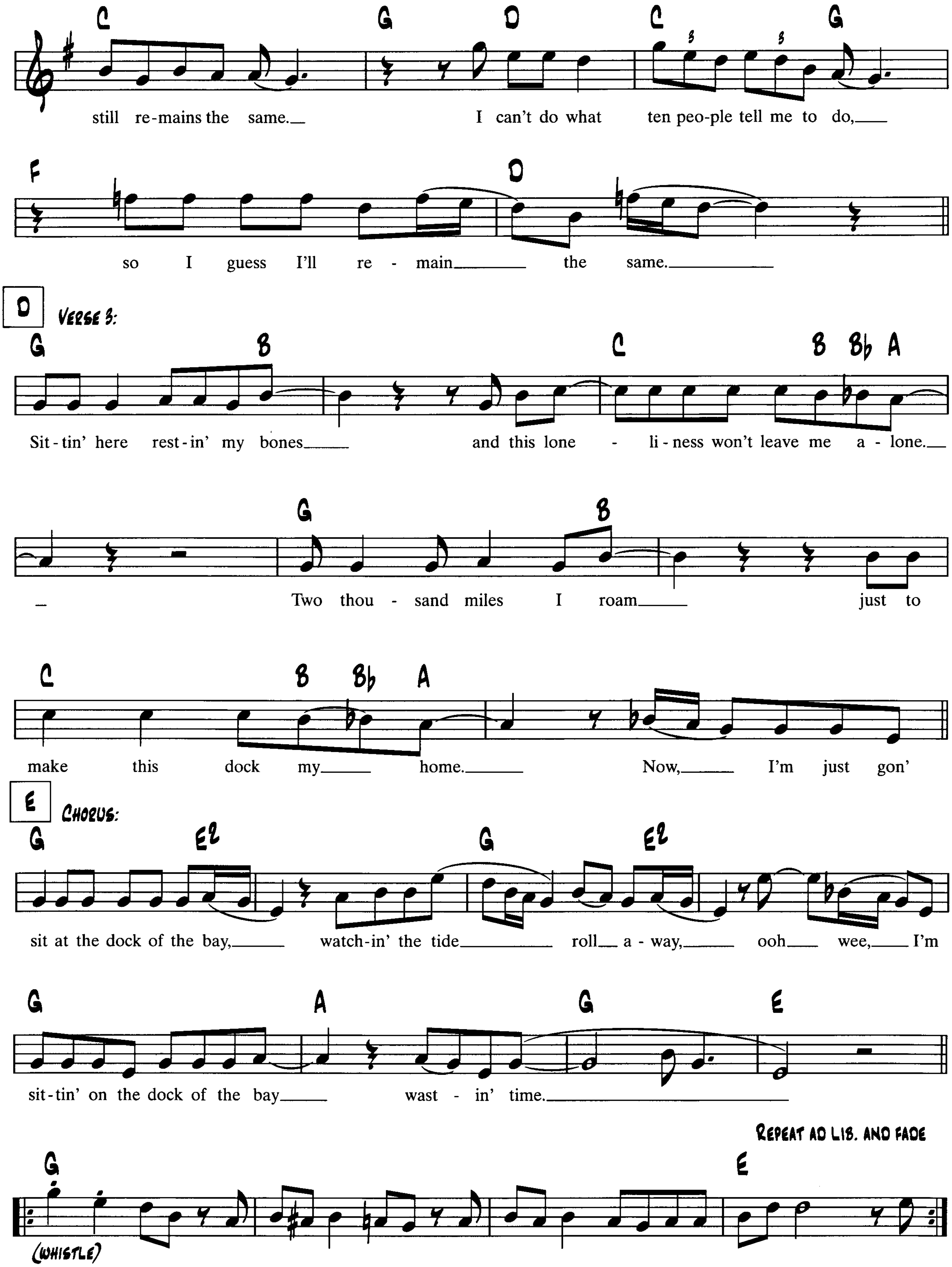
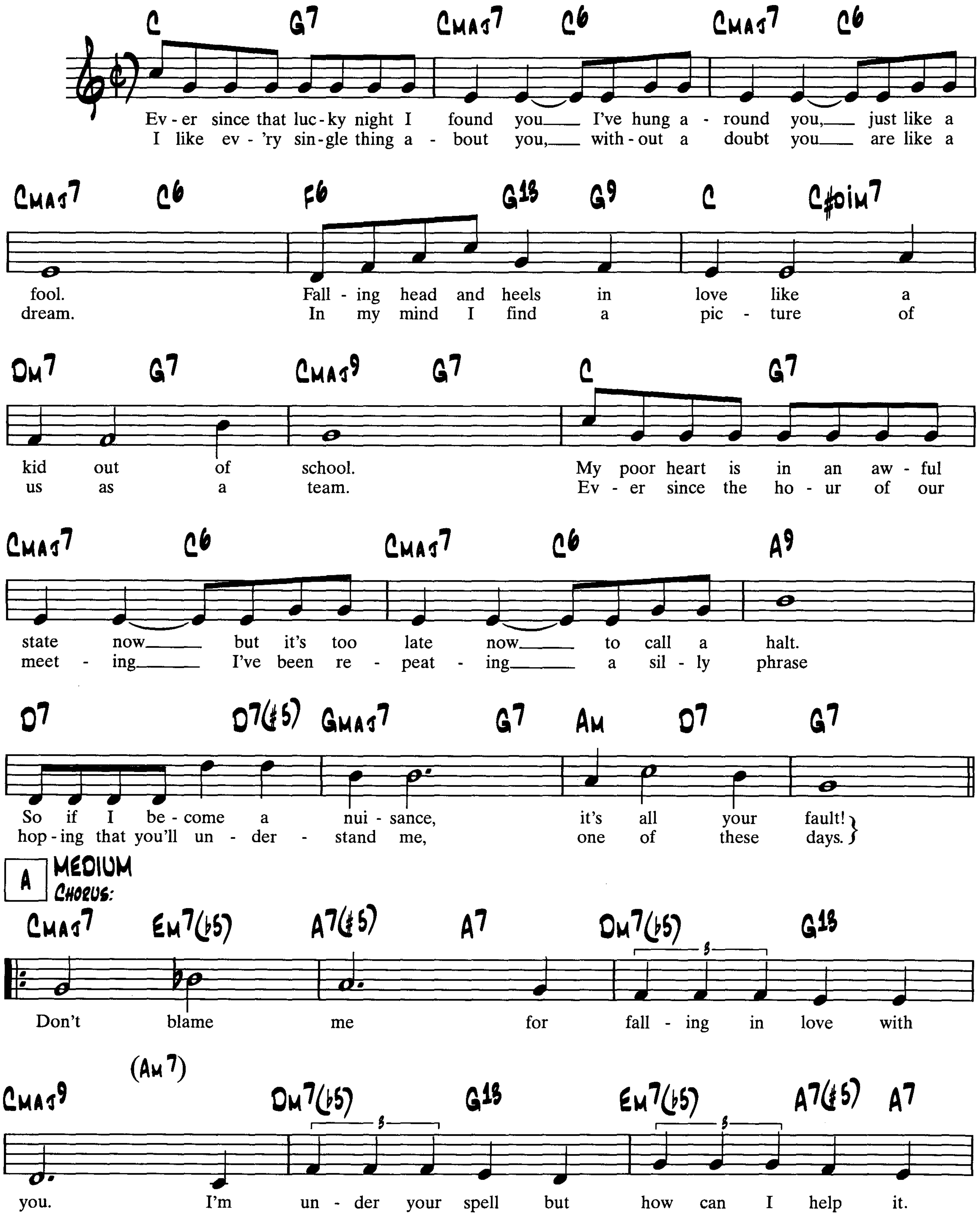

C G D C G
still re-mains the same.__ I can't do what ten peo-ple tell me to do,__
F D
so I guess I'll re - main__ the same.__
D
Verse 3:
G B C B B♭ A
Sit-tin' here rest-in' my bones__ and this lone - li-ness won't leave me a - lone.__
G B
__ Two thou - sand miles I roam__ just to
C B B♭ A
make this dock my__ home.__ Now,__ I'm just gon'
E
Chorus:
G E2 G E2
sit at the dock of the bay,__ watch-in' the tide__ roll__ a - way,__ ooh__ wee,__ I'm
G A G E
sit-tin' on the dock of the bay__ wast - in' time.__
Repeat ad lib. and fade
G E
(whistle)

DON'T BLAME ME

MUSIC BY JIMMY MCHUGH
LYRIC BY DOROTHY FIELDS

FREELY
VERSE:


C G7 CMAJ7 C6 CMAJ7 C6
Ev - er since that luc - ky night I found you___ I've hung a - round you,___ just like a
I like ev - 'ry sin - gle thing a - bout you,___ with - out a doubt you___ are like a
CMAJ7 C6 F6 G13 G9 C C#DIM7
fool. Fall - ing head and heels in love like a
dream. In my mind I find a pic - ture of
DM7 G7 CMAJ9 G7 C G7
kid out of school. My poor heart is in an aw - ful
us as a team. Ev - er since the ho - ur of our
CMAJ7 C6 CMAJ7 C6 A9
state now___ but it's too late now___ to call a halt.
meet - ing___ I've been re - peat - ing___ a sil - ly phrase
D7 D7(#5) GMAJ7 G7 AM D7 G7
So if I be - come a nui - sance, it's all your fault!
hop - ing that you'll un - der - stand me, one of these days.
A
MEDIUM
CHORUS:
CMAJ7 EM7(b5) A7(#5) A7 DM7(b5) G13
3
Don't blame me for fall - ing in love with
(AM7)
CMAJ9 DM7(b5) G13 EM7(b5) A7(#5) A7
3 3
you. I'm un - der your spell but how can I help it.

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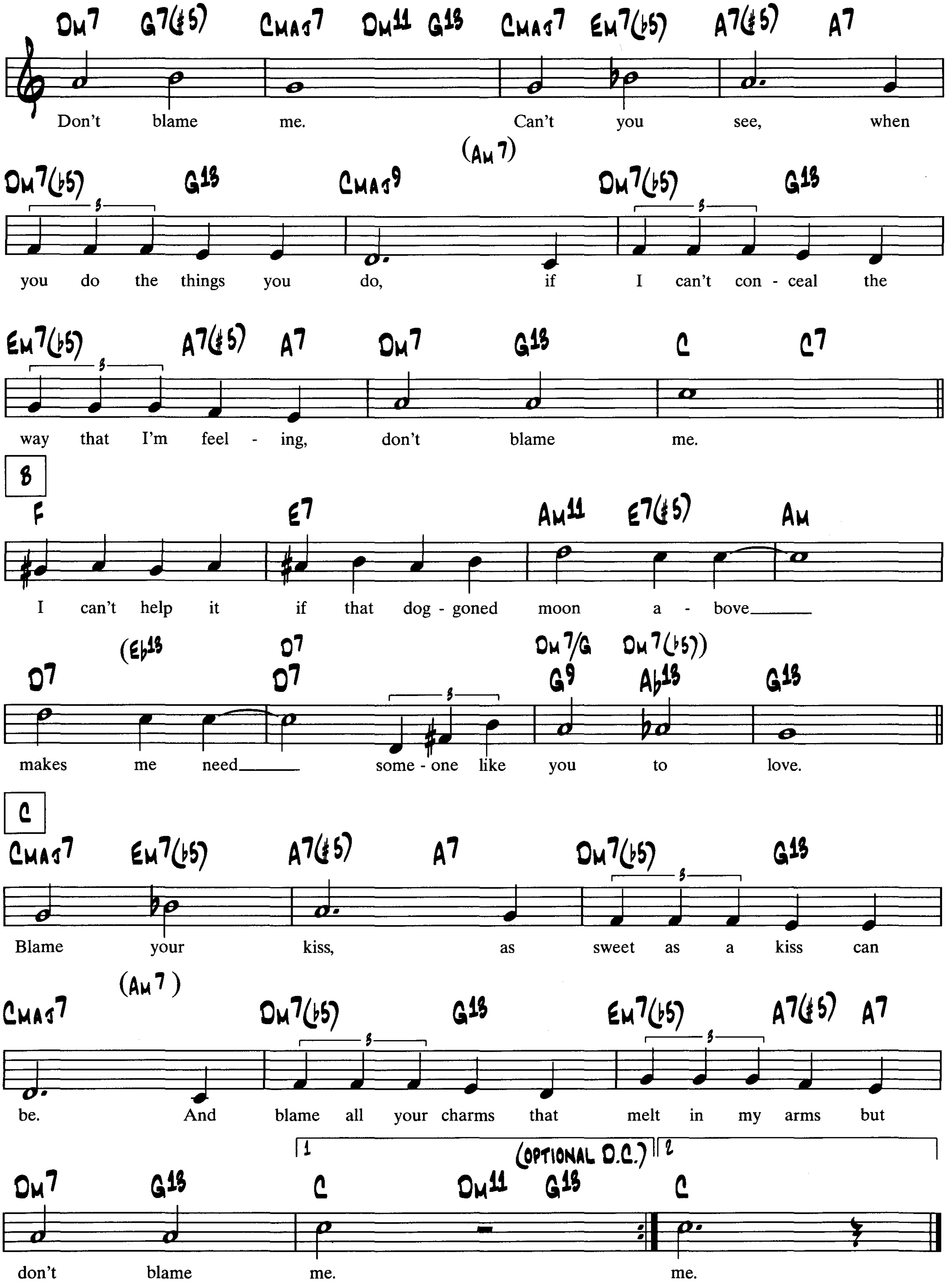
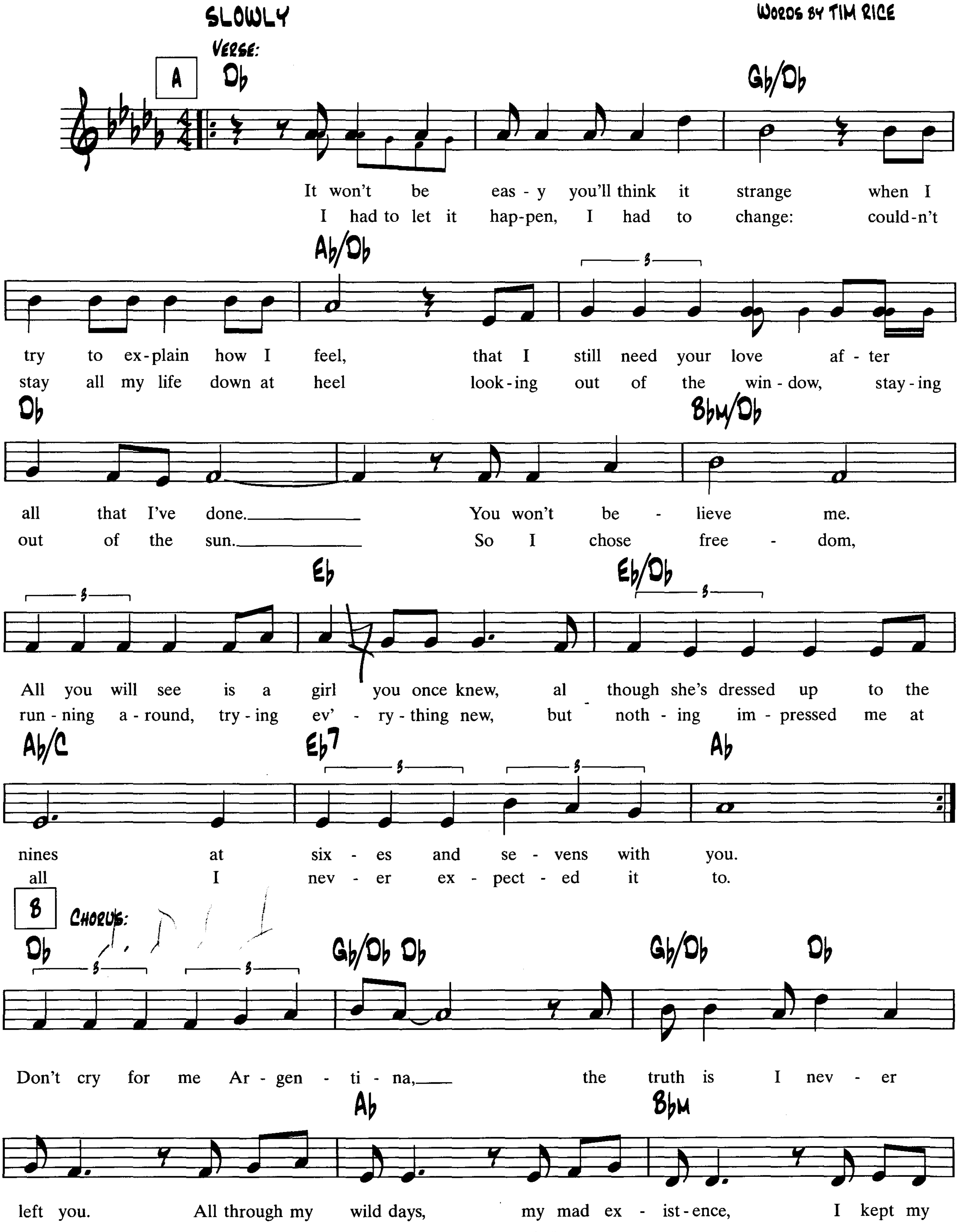

Dm7 G7(♯5) Cmaj7 Dm11 G13 Cmaj7 Em7(♭5) A7(♯5) A7
Don't blame me. Can't you see, when
(Am7)
Dm7(♭5) G13 Cmaj9 Dm7(♭5) G13
you do the things you do, if I can't con - ceal the
Em7(♭5) A7(♯5) A7 Dm7 G13 C C7
way that I'm feel - ing, don't blame me.
B
F E7 Am11 E7(♯5) Am
I can't help it if that dog - goned moon a - bove
(E♭13 D7 Dm7/G Dm7(♭5))
D7 D7 G9 A♭13 G13
makes me need some - one like you to love.
C
Cmaj7 Em7(♭5) A7(♯5) A7 Dm7(♭5) G13
Blame your kiss, as sweet as a kiss can
(Am7)
Cmaj7 Dm7(♭5) G13 Em7(♭5) A7(♯5) A7
be. And blame all your charms that melt in my arms but
1 (OPTIONAL D.C.) 2
Dm7 G13 C Dm11 G13 C
don't blame me. me.

DON'T CRY FOR ME ARGENTINA

MUSIC BY ANDREW LLOYD WEBBER
WORDS BY TIM RICE


SLOWLY
VERSE:
A
Db
Gb/Db
It won't be eas - y you'll think it strange when I
I had to let it hap-pen, I had to change: could-n't
Ab/Db
3
try to ex-plain how I feel, that I still need your love af - ter
stay all my life down at heel look-ing out of the win - dow, stay-ing
Db
Bbm/Db
all that I've done.
You won't be - lieve me.
out of the sun.
So I chose free - dom,
3
Eb
Eb/Db
3
All you will see is a girl you once knew, al - though she's dressed up to the
run - ning a - round, try - ing ev' - ry - thing new, but noth - ing im - pressed me at
Ab/C
Eb7
3
3
Ab
nines at six - es and se - vens with you.
all I nev - er ex - pect - ed it to.
B
CHORUS:
Db
3
3
Gb/Db Db
Gb/Db
Db
Don't cry for me Ar - gen - ti - na,
the truth is I nev - er
Ab
Bbm
left you. All through my wild days, my mad ex - ist - ence, I kept my

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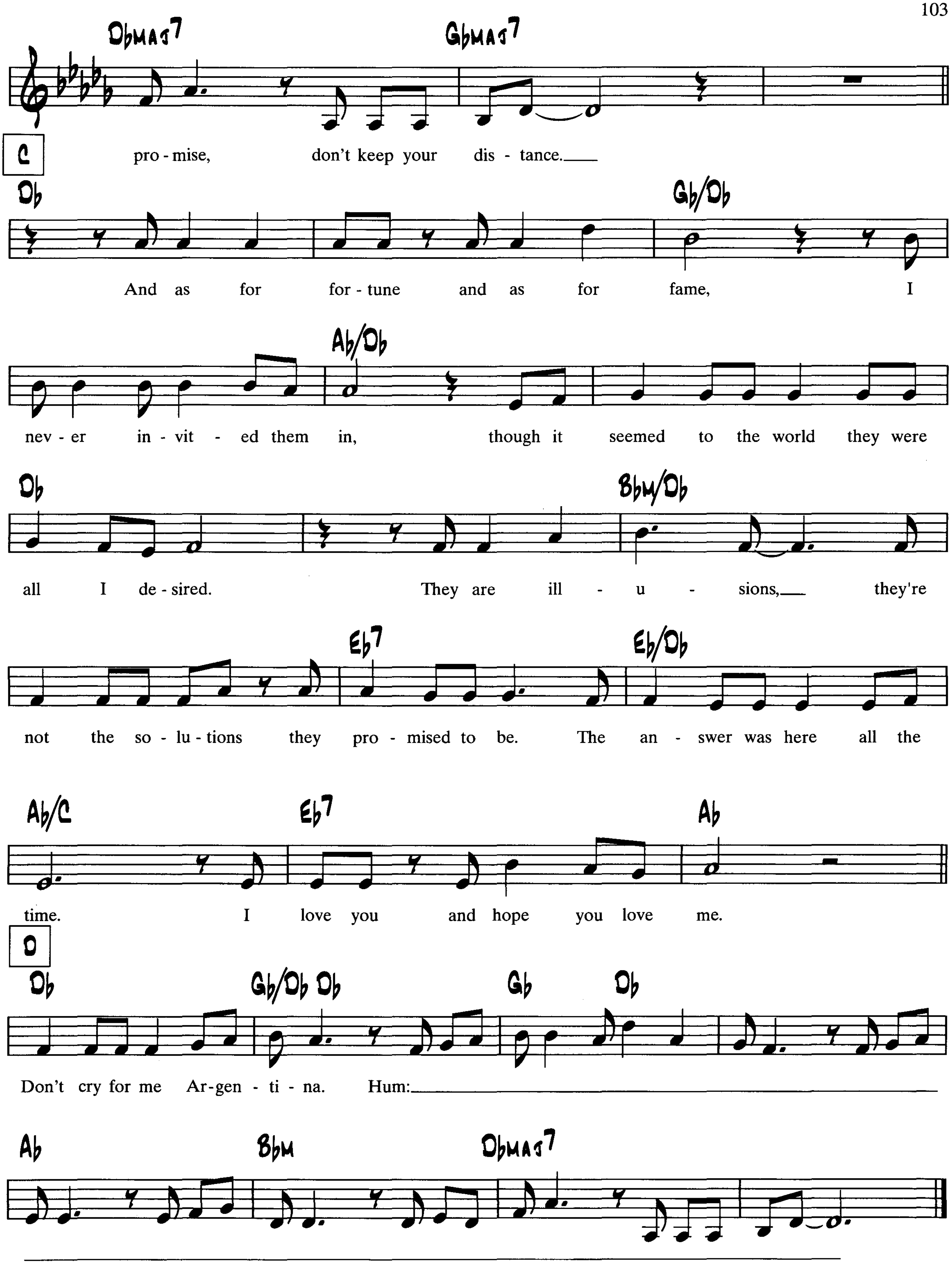
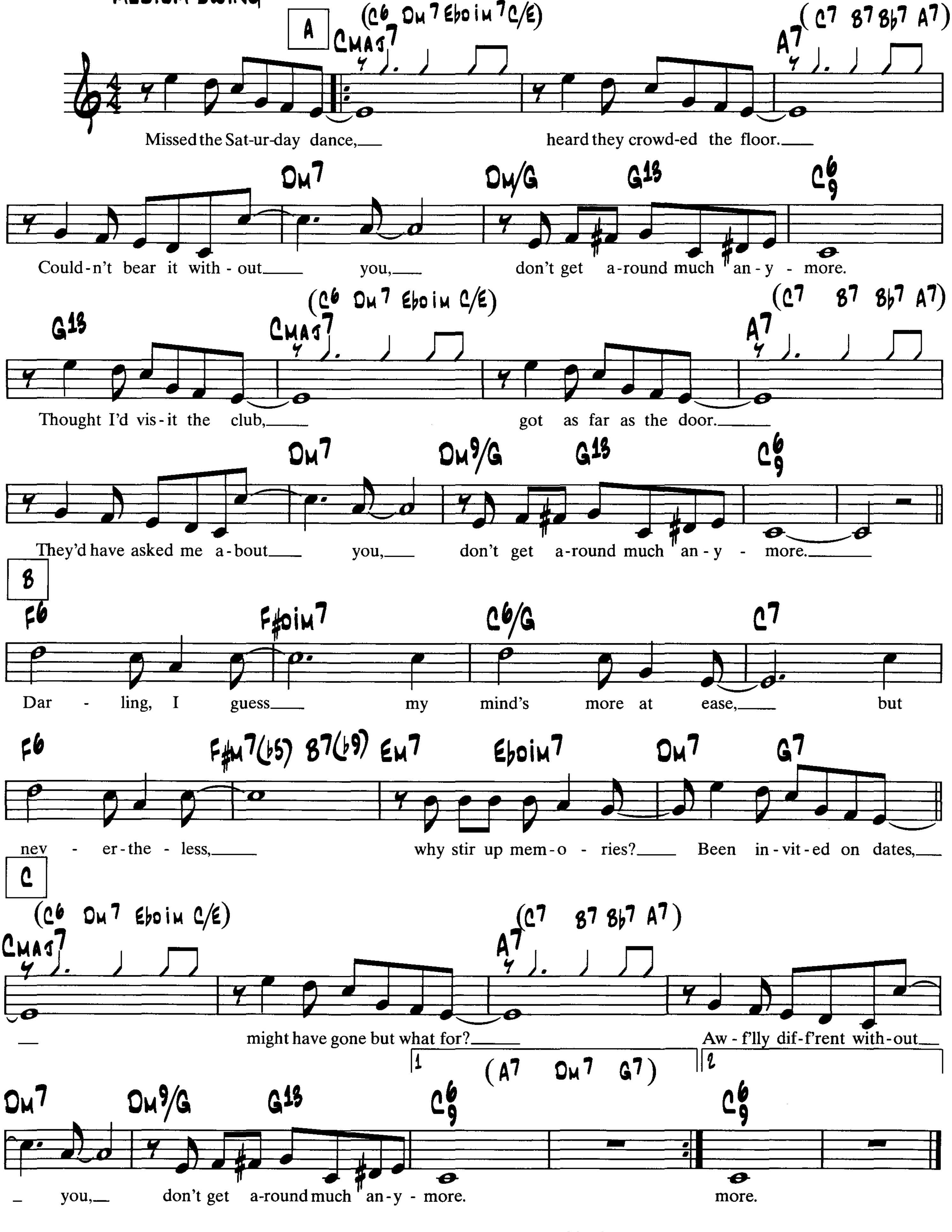

DbMAJ7
GbMAJ7
C
pro - mise, don't keep your dis - tance.
Db
Gb/Db
And as for for - tune and as for fame, I
Ab/Db
nev - er in - vit - ed them in, though it seemed to the world they were
Db
BbM/Db
all I de - sired. They are ill - u - sions, they're
Eb7
Eb/Db
not the so - lu - tions they pro - mised to be. The an - swer was here all the
Ab/C
Eb7
Ab
time. I love you and hope you love me.
D
Db
Gb/Db Db
Gb
Db
Don't cry for me Ar-gen - ti - na. Hum:
Ab
BbM
DbMAJ7

DON'T GET AROUND MUCH ANYMORE

MUSIC BY DUKE ELLINGTON
LYRIC BY BOB RUSSELL

MEDIUM SWING


A
(C6 Dm7 E♭oim7 C/E)
Cmaj7
(C7 B7 B♭7 A7)
A7
Missed the Sat-ur-day dance, heard they crowd-ed the floor.
Dm7 Dm/G G13 C6/9
Could-n't bear it with-out you, don't get a-round much an-y-more.
G13
(C6 Dm7 E♭oim C/E)
Cmaj7
(C7 B7 B♭7 A7)
A7
Thought I'd vis-it the club, got as far as the door.
Dm7 Dm9/G G13 C6/9
They'd have asked me a-bout you, don't get a-round much an-y-more.
B
F6 F♯oim7 C6/G C7
Dar-ling, I guess my mind's more at ease, but
F6 F♯m7(♭5) B7(♭9) Em7 E♭oim7 Dm7 G7
nev-er-the-less, why stir up mem-o-ries? Been in-vit-ed on dates,
C
(C6 Dm7 E♭oim C/E)
Cmaj7
(C7 B7 B♭7 A7)
A7
might have gone but what for? Aw-f'lly dif-f'rent with-out
1
(A7 Dm7 G7)
2
Dm7 Dm9/G G13 C6/9 C6/9
you, don't get a-round much an-y-more. more.

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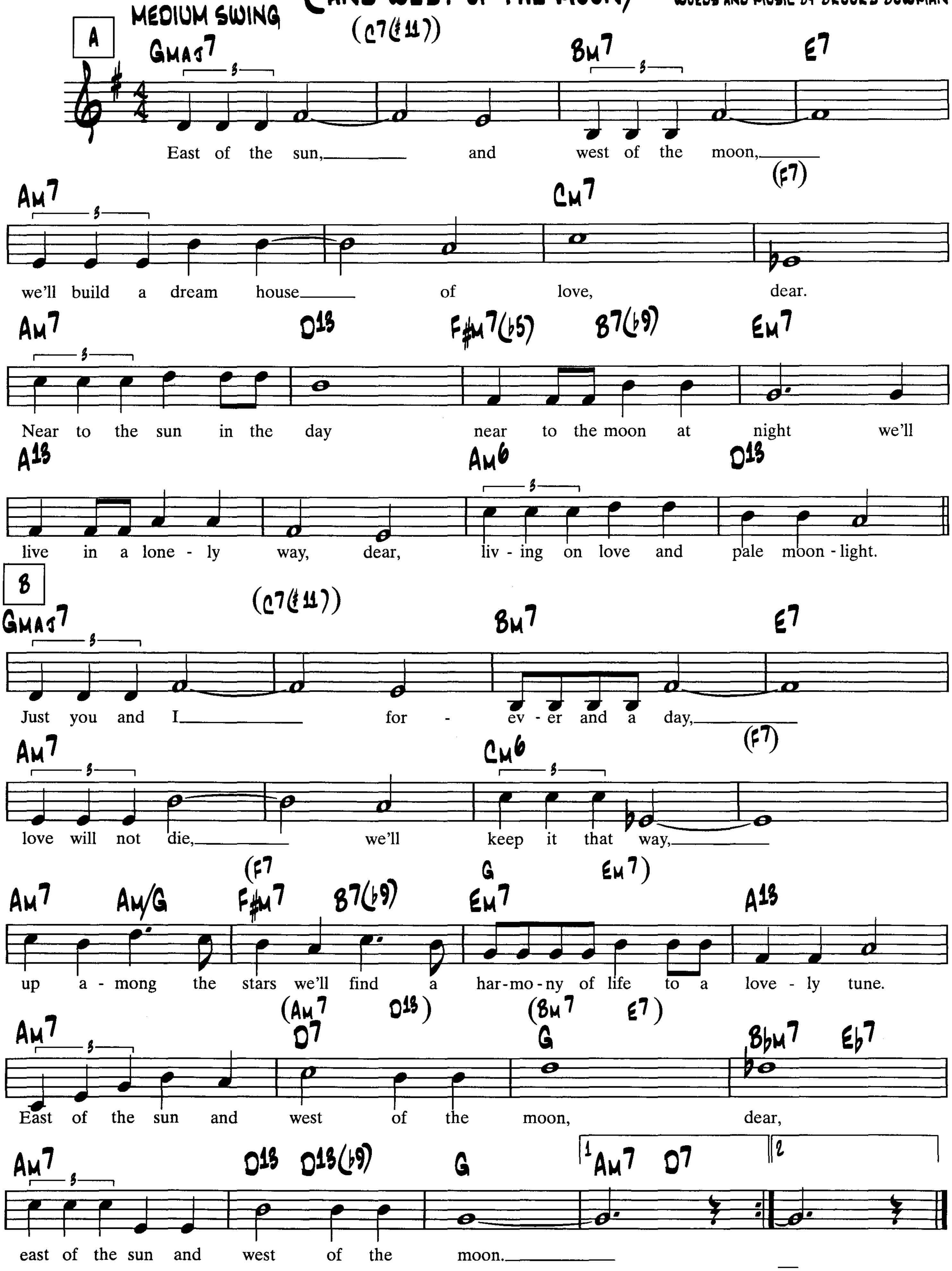
EAST OF THE SUN
(AND WEST OF THE MOON)

WORDS AND MUSIC BY BROOKS BOWMAN


A
MEDIUM SWING
GMAJ7 (C7(#11)) BM7 E7
East of the sun, and west of the moon,
AM7 CM7 (F7)
we'll build a dream house of love, dear.
AM7 D13 F#M7(b5) B7(b9) EM7
Near to the sun in the day near to the moon at night we'll
A13 AM6 D13
live in a lone - ly way, dear, liv - ing on love and pale moon - light.
B
GMAJ7 (C7(#11)) BM7 E7
Just you and I for - ev - er and a day,
AM7 CM6 (F7)
love will not die, we'll keep it that way,
AM7 AM/G (F7) F#M7 B7(b9) (G EM7) EM7 A13
up a - mong the stars we'll find a har - mo - ny of life to a love - ly tune.
AM7 (AM7 D13) D7 (BM7 E7) G BbM7 Eb7
East of the sun and west of the moon, dear,
AM7 D13 D13(b9) G 1 AM7 D7 2
east of the sun and west of the moon.

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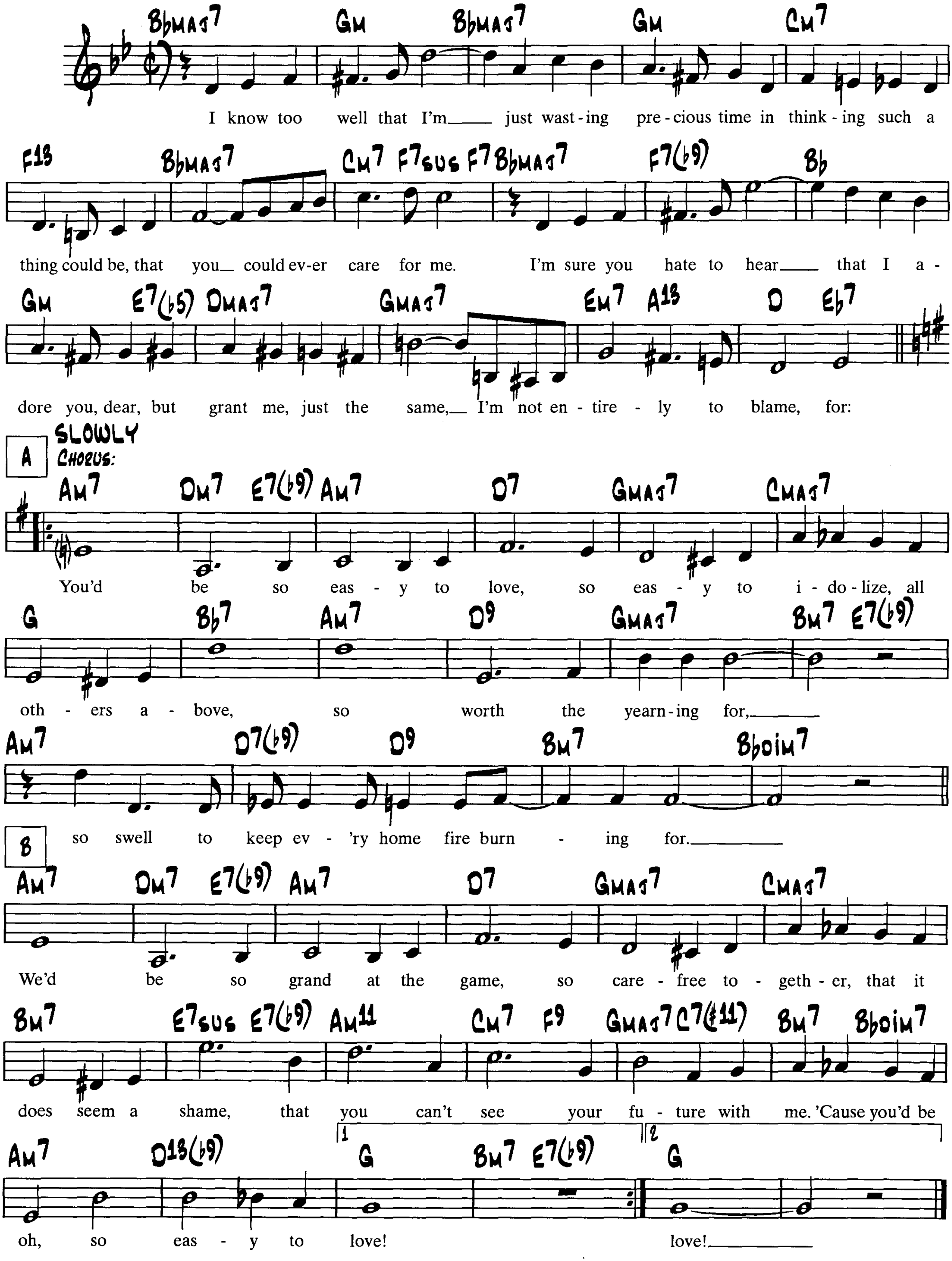
EASY TO LOVE

Music and Lyrics by COLE PORTER


FREELY
VERSE:
BbMAJ7 Gm BbMAJ7 Gm Cm7
I know too well that I'm___ just wast-ing pre-cious time in think-ing such a
F13 BbMAJ7 Cm7 F7sus F7 BbMAJ7 F7(b9) Bb
thing could be, that you__ could ev-er care for me. I'm sure you hate to hear___ that I a-
Gm E7(b5) DMAJ7 GMAJ7 Em7 A13 D Eb7
dore you, dear, but grant me, just the same,__ I'm not en-tire-ly to blame, for:
A
SLOWLY
CHORUS:
Am7 Dm7 E7(b9) Am7 D7 GMAJ7 CMAJ7
You'd be so eas-y to love, so eas-y to i-do-lize, all
G Bb7 Am7 D9 GMAJ7 Bm7 E7(b9)
oth-ers a-bove, so worth the yearn-ing for,___
Am7 D7(b9) D9 Bm7 Bbdim7
B
so swell to keep ev-'ry home fire burn-ing for.___
Am7 Dm7 E7(b9) Am7 D7 GMAJ7 CMAJ7
We'd be so grand at the game, so care-free to-geth-er, that it
Bm7 E7sus E7(b9) Am11 Cm7 F9 GMAJ7 C7(#11) Bm7 Bbdim7
does seem a shame, that you can't see your fu-ture with me. 'Cause you'd be
Am7 D13(b9) 1 G Bm7 E7(b9) 2 G
oh, so eas-y to love! love!___

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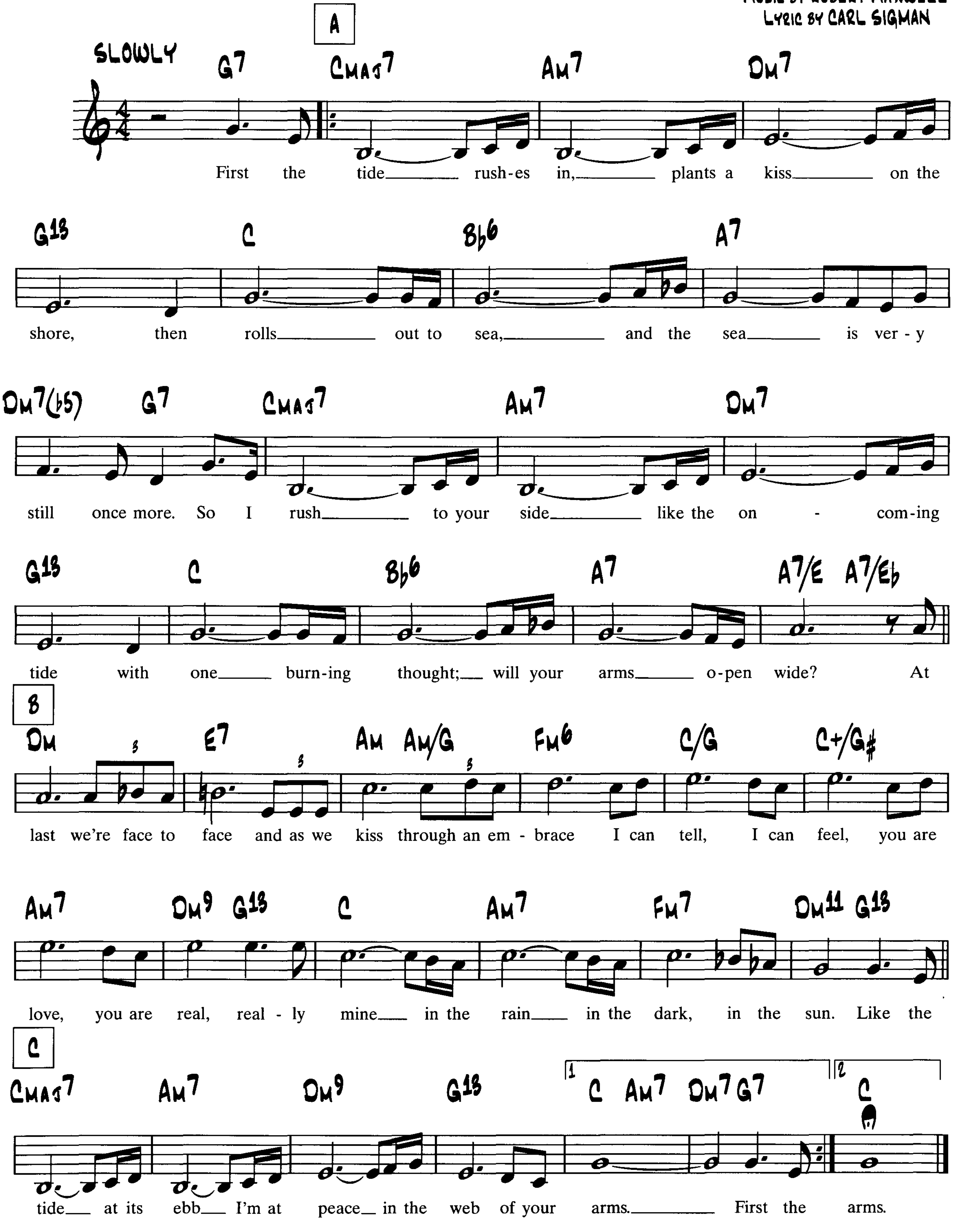
EBB TIDE

MUSIC BY ROBERT MAXWELL
LYRIC BY CARL SIGMAN


A
SLOWLY
G7 CMAJ7 AM7 DM7
First the tide rush-es in, plants a kiss on the
G13 C Bb6 A7
shore, then rolls out to sea, and the sea is ver - y
DM7(b5) G7 CMAJ7 AM7 DM7
still once more. So I rush to your side like the on - com-ing
G13 C Bb6 A7 A7/E A7/Eb
tide with one burn-ing thought; will your arms o-pen wide? At
B
DM E7 AM AM/G FM6 C/G C+/G#
last we're face to face and as we kiss through an em - brace I can tell, I can feel, you are
AM7 DM9 G13 C AM7 FM7 DM11 G13
love, you are real, real - ly mine in the rain in the dark, in the sun. Like the
C
CMAJ7 AM7 DM9 G13 C AM7 DM7 G7 C
1 2
tide at its ebb I'm at peace in the web of your arms. First the arms.

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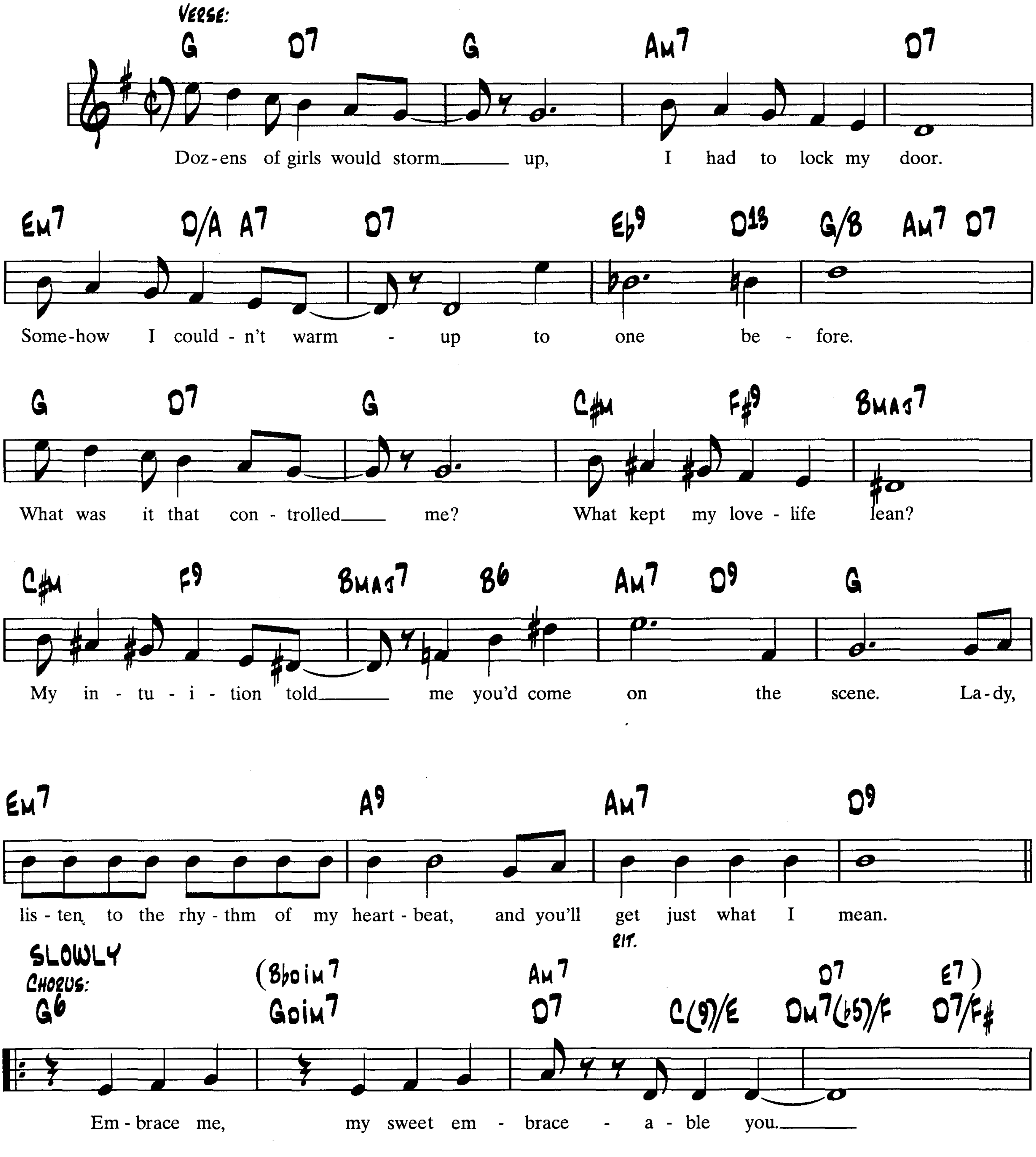
EMBRACEABLE YOU

Music and Lyrics by
George Gershwin
and Ira Gershwin

FREELY


VERSE:
G D7 G Am7 D7
Doz-ens of girls would storm up, I had to lock my door.
Em7 D/A A7 D7 Eb9 D13 G/B Am7 D7
Some-how I could-n't warm - up to one be-fore.
G D7 G C#m F#9 Bmaj7
What was it that con-trolled me? What kept my love-life lean?
C#m F9 Bmaj7 B6 Am7 D9 G
My in-tu-i-tion told me you'd come on the scene. La-dy,
Em7 A9 Am7 D9
lis-ten to the rhy-thm of my heart-beat, and you'll get just what I mean.
rit.
SLOWLY
CHORUS:
G6
(Bbdim7 Am7 D7 E7)
Gdim7 D7 C(9)/E Dm7(b5)/F D7/F#
Em-brace me, my sweet em-brace-a-ble you.

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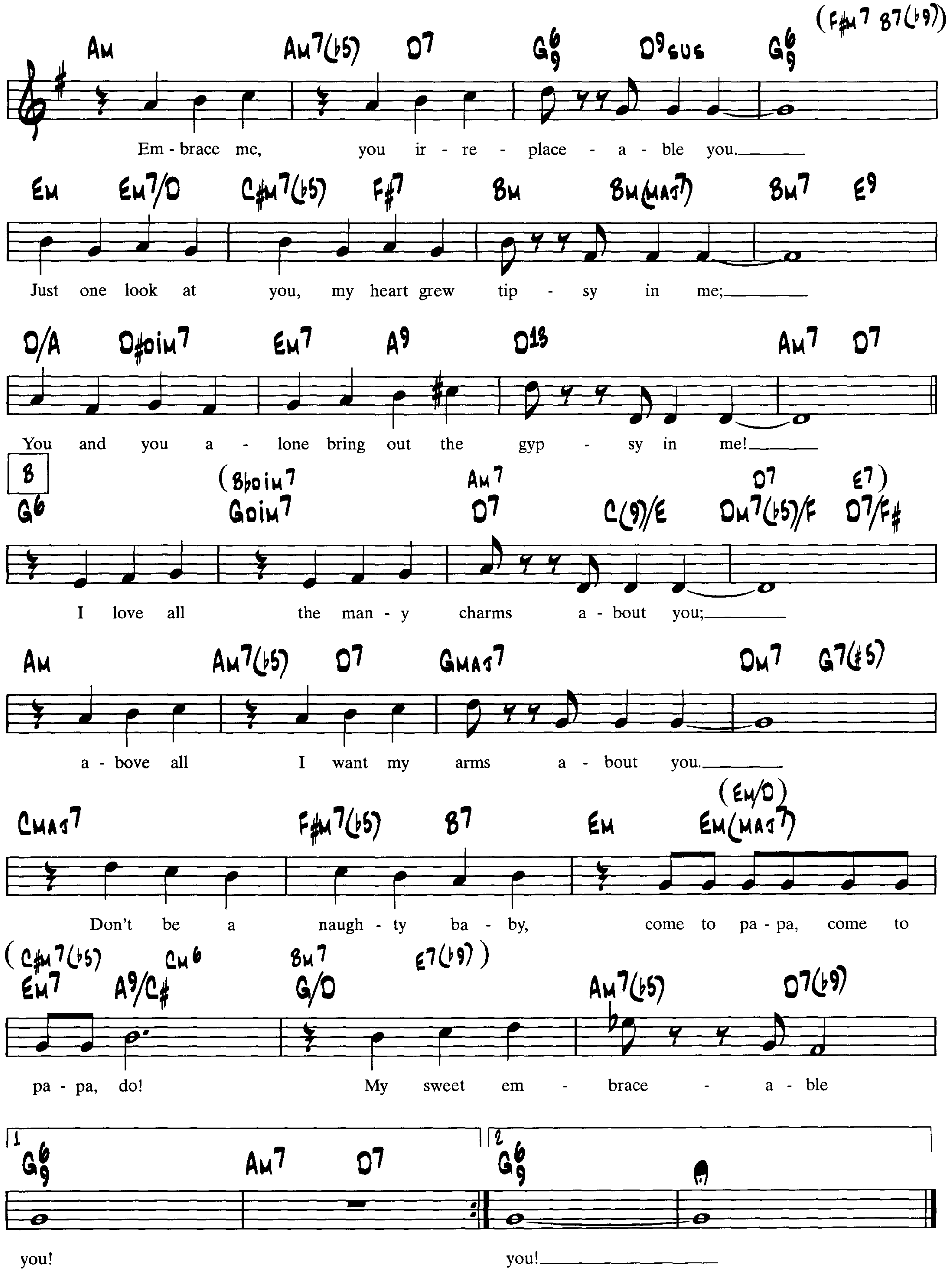
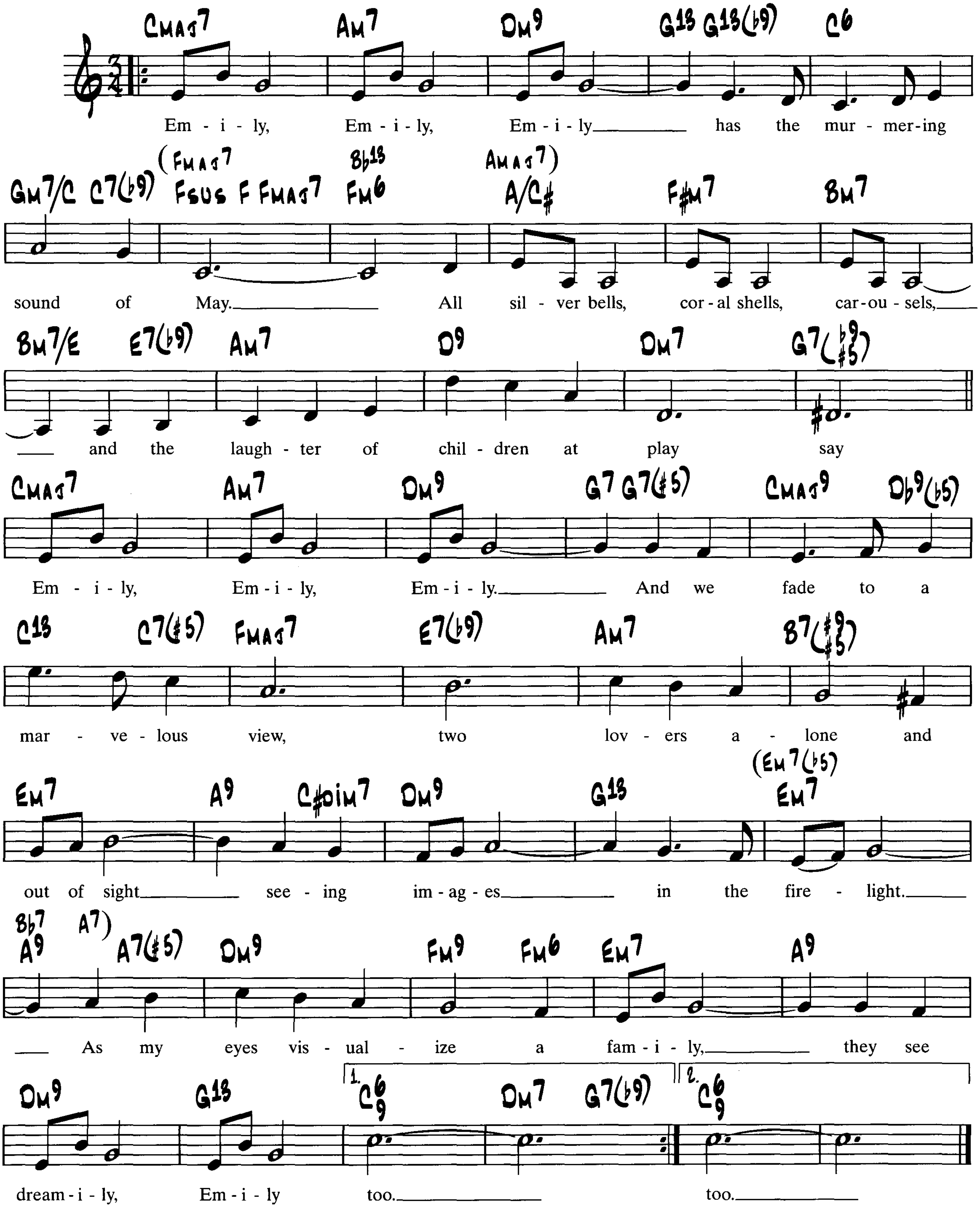

(F♯m7 B7(♭9))
Am Am7(♭5) D7 G6/9 D9sus G6/9
Em-brace me, you ir-re-place-a-ble you.
Em Em7/D C♯m7(♭5) F♯7 Bm Bm(maj7) Bm7 E9
Just one look at you, my heart grew tip-sy in me;
D/A D♯dim7 Em7 A9 D13 Am7 D7
You and you a-lone bring out the gyp-sy in me!
B
(B♭dim7 Am7 D7 E7)
G6 Gdim7 D7 C(9)/E Dm7(♭5)/F D7/F♯
I love all the man-y charms a-bout you;
Am Am7(♭5) D7 Gmaj7 Dm7 G7(♯5)
a-bove all I want my arms a-bout you.
(Em/D)
Cmaj7 F♯m7(♭5) B7 Em Em(maj7)
Don't be a naugh-ty ba-by, come to pa-pa, come to
(C♯m7(♭5) Cm6 Bm7 E7(♭9))
Em7 A9/C♯ G/D Am7(♭5) D7(♭9)
pa-pa, do! My sweet em-brace-a-ble
1
G6/9 Am7 D7
you!
2
G6/9
you!

EMILY

MODERATELY SLOW WALTZ
OR JAZZ WALTZ

MUSIC BY JOHNNY MANDEL
LYRIC BY JOHNNY MERCER


CMAJ7 AM7 DM9 G13 G13(♭9) C6
Em - i - ly, Em - i - ly, Em - i - ly has the mur - mer-ing
(FMAJ7 B♭13 AMAJ7)
GM7/C C7(♭9) FSUS F FMAJ7 FM6 A/C♯ F♯M7 BM7
sound of May. All sil - ver bells, cor - al shells, car - ou - sels,
BM7/E E7(♭9) AM7 D9 DM7 G7(♭9 ♯5)
and the laugh - ter of chil - dren at play say
CMAJ7 AM7 DM9 G7 G7(♯5) CMAJ9 D♭9(♭5)
Em - i - ly, Em - i - ly, Em - i - ly. And we fade to a
C13 C7(♯5) FMAJ7 E7(♭9) AM7 B7(♯9 ♯5)
mar - ve - lous view, two lov - ers a - lone and
(EM7(♭5))
EM7 A9 C♯DIM7 DM9 G13 EM7
out of sight see - ing im - ag - es in the fire - light.
B♭7 A7)
A9 A7(♯5) DM9 FM9 FM6 EM7 A9
As my eyes vis - ual - ize a fam - i - ly, they see
1. 2.
DM9 G13 C6/9 DM7 G7(♭9) C6/9
dream - i - ly, Em - i - ly too. too.

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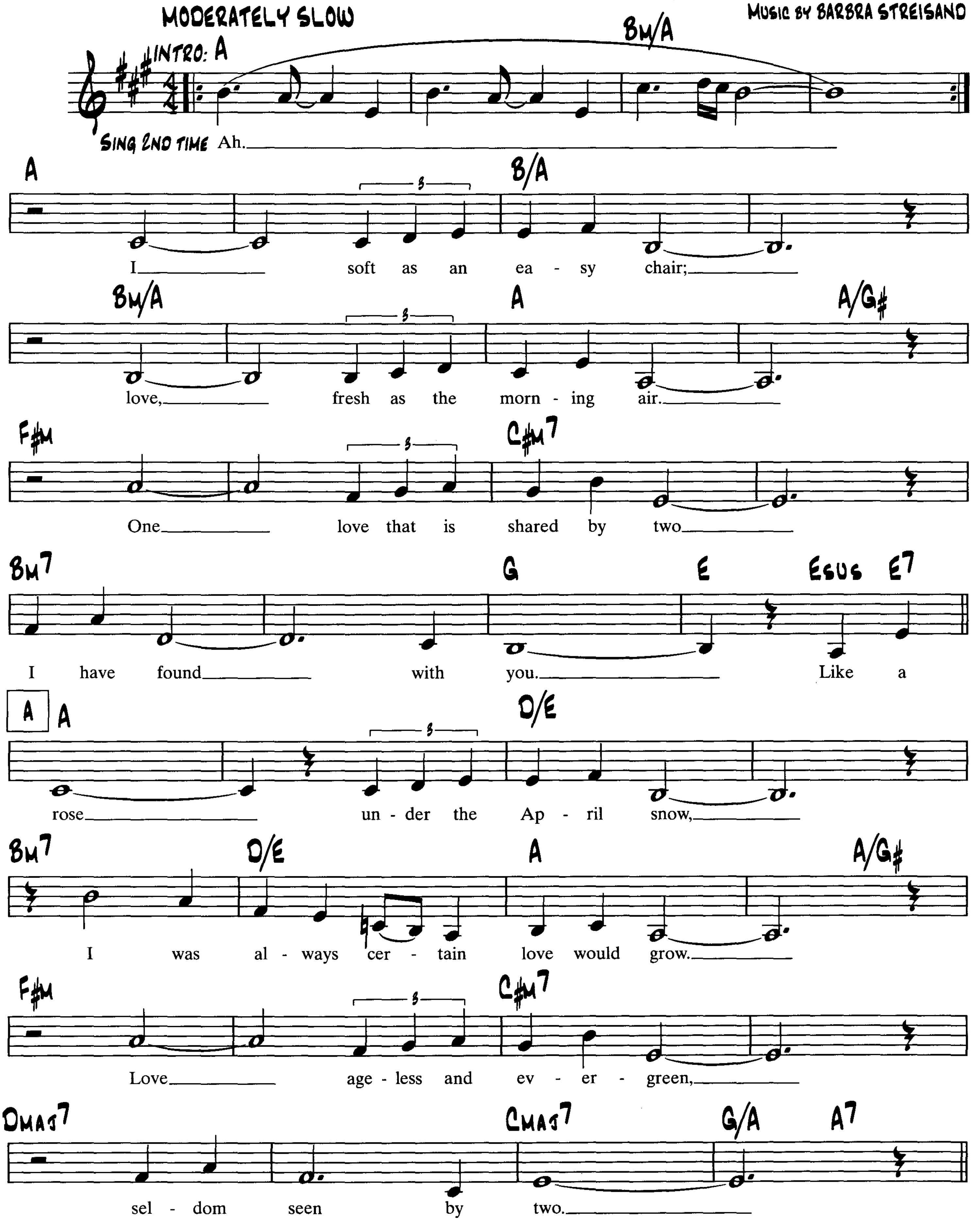
EVERGREEN

(LOVE THEME FROM 'A STAR IS BORN')

WORDS BY PAUL WILLIAMS
MUSIC BY BARBRA STREISAND


MODERATELY SLOW
INTRO: A
BM/A
SING 2ND TIME Ah.
A
B/A
I soft as an ea - sy chair;
BM/A
A
A/G#
love, fresh as the morn - ing air.
F#M
C#M7
One love that is shared by two
BM7
G
E
ESUS
E7
I have found with you. Like a
A
A
D/E
rose un - der the Ap - ril snow,
BM7
D/E
A
A/G#
I was al - ways cer - tain love would grow.
F#M
C#M7
Love age - less and ev - er - green,
DMAJ7
CMAJ7
G/A
A7
sel - dom seen by two.

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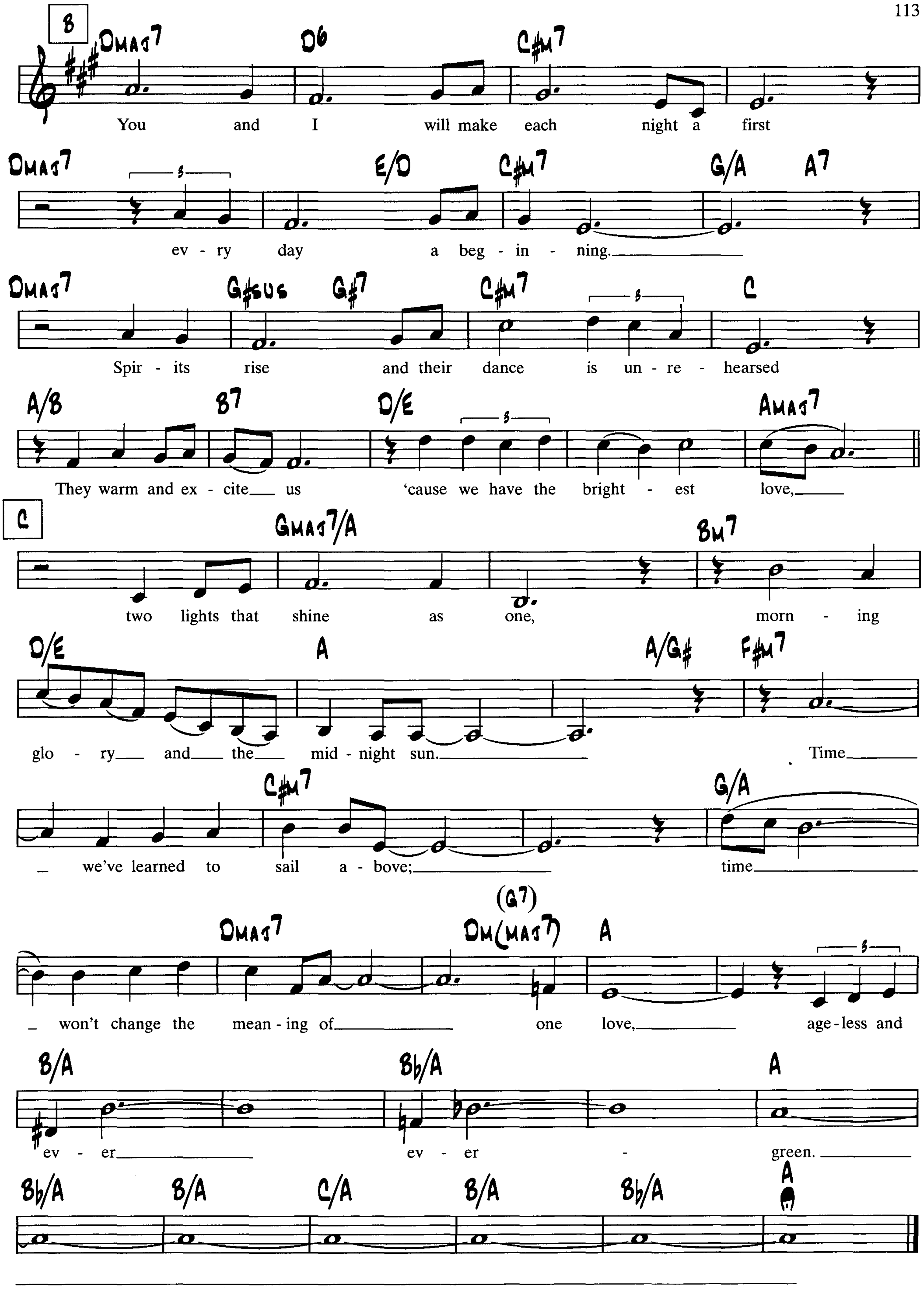
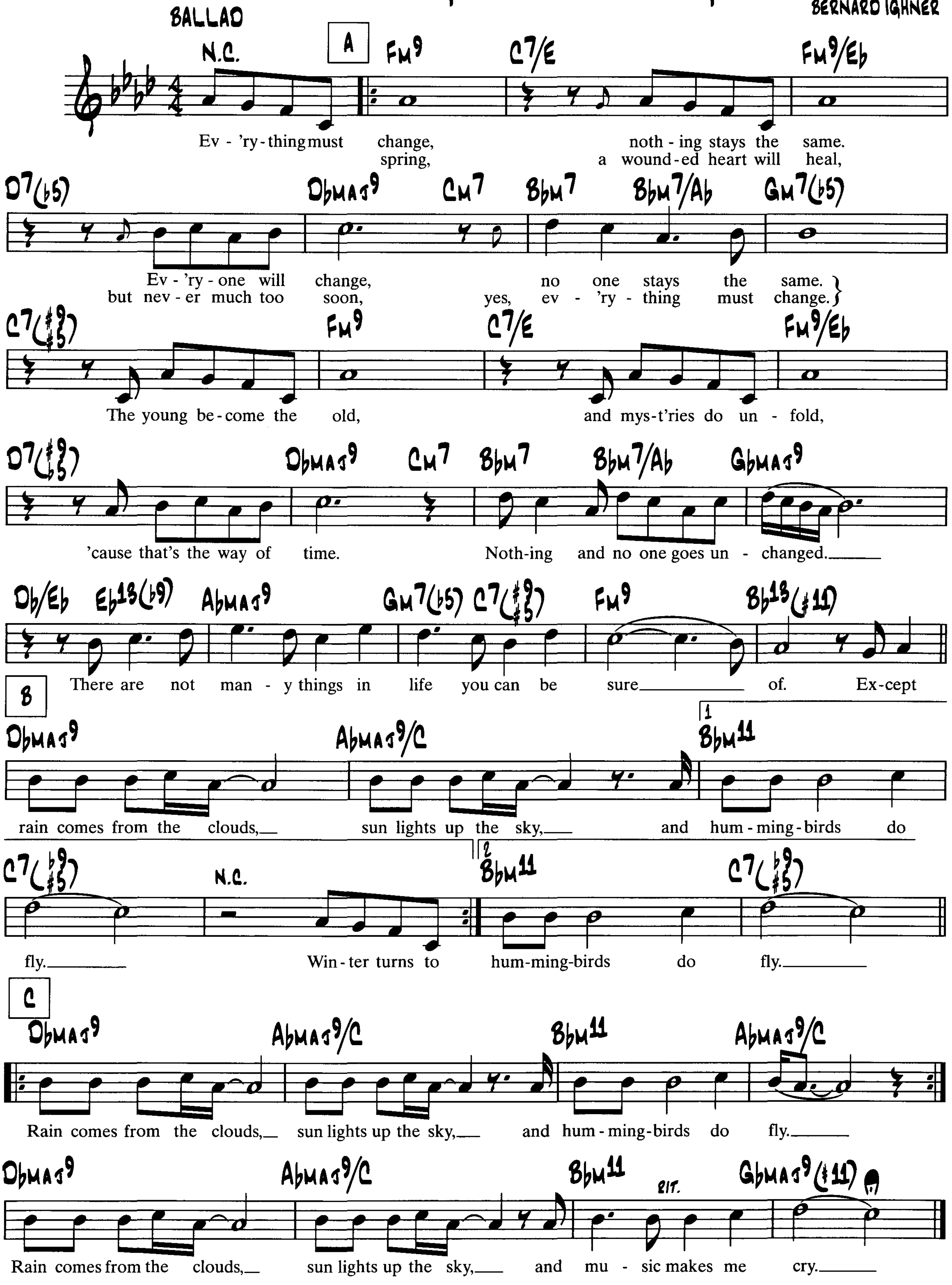

B
DMAJ7 D6 C#M7
You and I will make each night a first
DMAJ7 E/D C#M7 G/A A7
ev - ry day a beg - in - ning.
DMAJ7 G#SUS G#7 C#M7 C
Spir - its rise and their dance is un - re - hearsed
A/B B7 D/E AMAJ7
They warm and ex - cite us 'cause we have the bright - est love,
C
GMAJ7/A BM7
two lights that shine as one, morn - ing
D/E A A/G# F#M7
glo - ry and the mid - night sun. Time
C#M7 G/A
we've learned to sail a - bove; time
DMAJ7 (G7) DM(MAJ7) A
won't change the mean - ing of one love, age - less and
B/A Bb/A A
ev - er ev - er - green.
Bb/A B/A C/A B/A Bb/A A

EVERYTHING MUST CHANGE

WORDS AND MUSIC BY
BERNARD IGHNER


BALLAD
N.C.
A
Fm9 C7/E Fm9/Eb
Ev - 'ry - thing must change, noth - ing stays the same.
spring, a wound - ed heart will heal,
D7(b5) Dbmaj9 Cm7 Bbm7 Bbm7/Ab Gm7(b5)
Ev - 'ry - one will change, no one stays the same.
but nev - er much too soon, yes, ev - 'ry - thing must change.
C7(#9/#5) Fm9 C7/E Fm9/Eb
The young be - come the old, and mys - t'ries do un - fold,
D7(#9/b5) Dbmaj9 Cm7 Bbm7 Bbm7/Ab Gbmaj9
'cause that's the way of time. Noth - ing and no one goes un - changed.
Db/Eb Eb13(b9) Abmaj9 Gm7(b5) C7(#9/#5) Fm9 Bb13(#11)
B
There are not man - y things in life you can be sure of. Ex - cept
Dbmaj9 Abmaj9/C 1 Bbm11
rain comes from the clouds, sun lights up the sky, and hum - ming - birds do
C7(b9/#5) N.C. 2 Bbm11 C7(b9/#5)
fly. Win - ter turns to hum - ming - birds do fly.
C
Dbmaj9 Abmaj9/C Bbm11 Abmaj9/C
Rain comes from the clouds, sun lights up the sky, and hum - ming - birds do fly.
Dbmaj9 Abmaj9/C Bbm11 rit. Gbmaj9(#11)
Rain comes from the clouds, sun lights up the sky, and mu - sic makes me cry.

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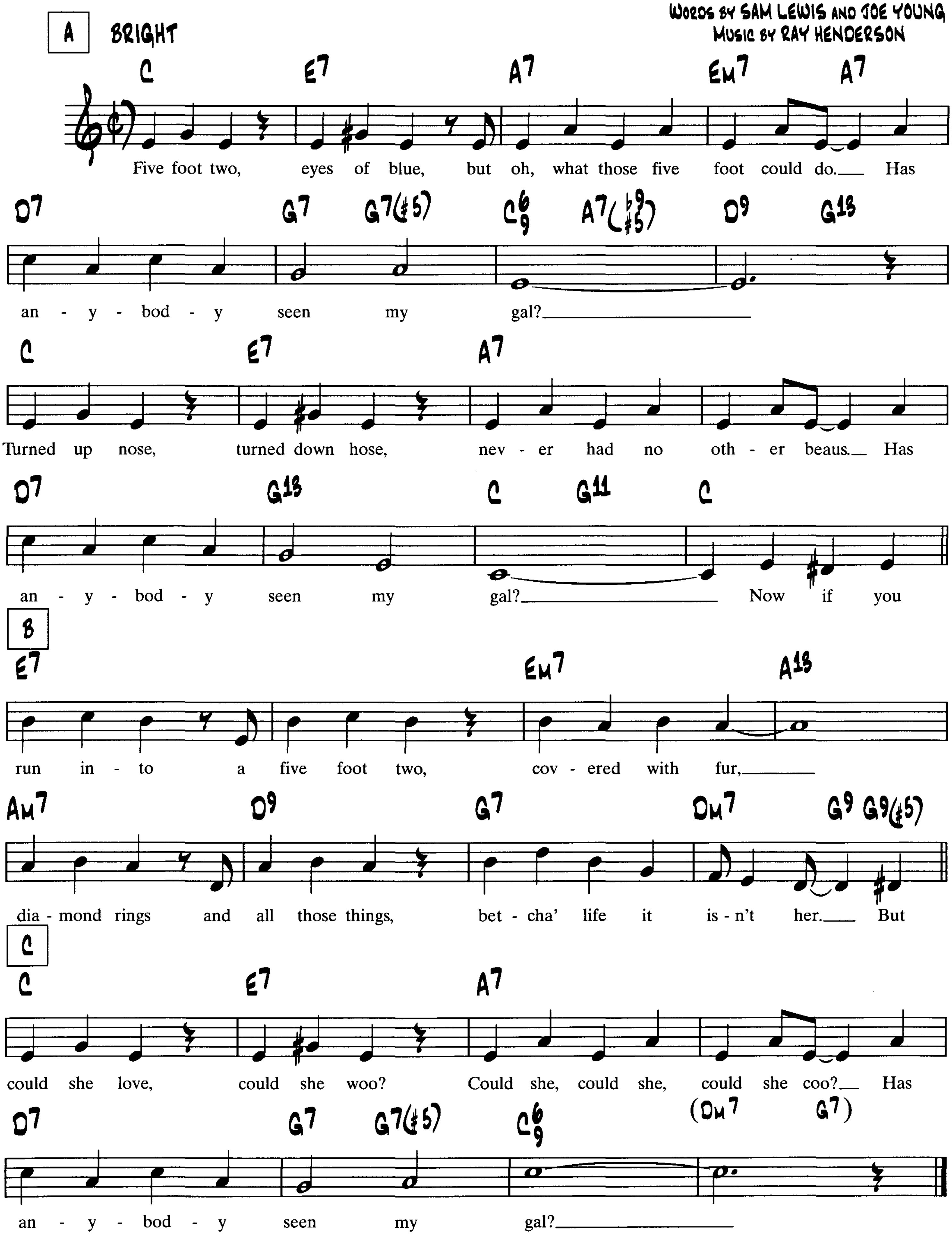
FIVE FEET TWO, EYES OF BLUE

Words by Sam Lewis and Joe Young
Music by Ray Henderson


A
Bright
C E7 A7 Em7 A7
Five foot two, eyes of blue, but oh, what those five foot could do.__ Has
D7 G7 G7(#5) C6/9 A7(b9/#5) D9 G13
an - y - bod - y seen my gal?__
C E7 A7
Turned up nose, turned down hose, nev - er had no oth - er beaus.__ Has
D7 G13 C G11 C
an - y - bod - y seen my gal?__ Now if you
B
E7 Em7 A13
run in - to a five foot two, cov - ered with fur,__
Am7 D9 G7 Dm7 G9 G9(#5)
dia - mond rings and all those things, bet - cha' life it is - n't her.__ But
C
C E7 A7
could she love, could she woo? Could she, could she, could she coo?__ Has
D7 G7 G7(#5) C6/9 (Dm7 G7)
an - y - bod - y seen my gal?__

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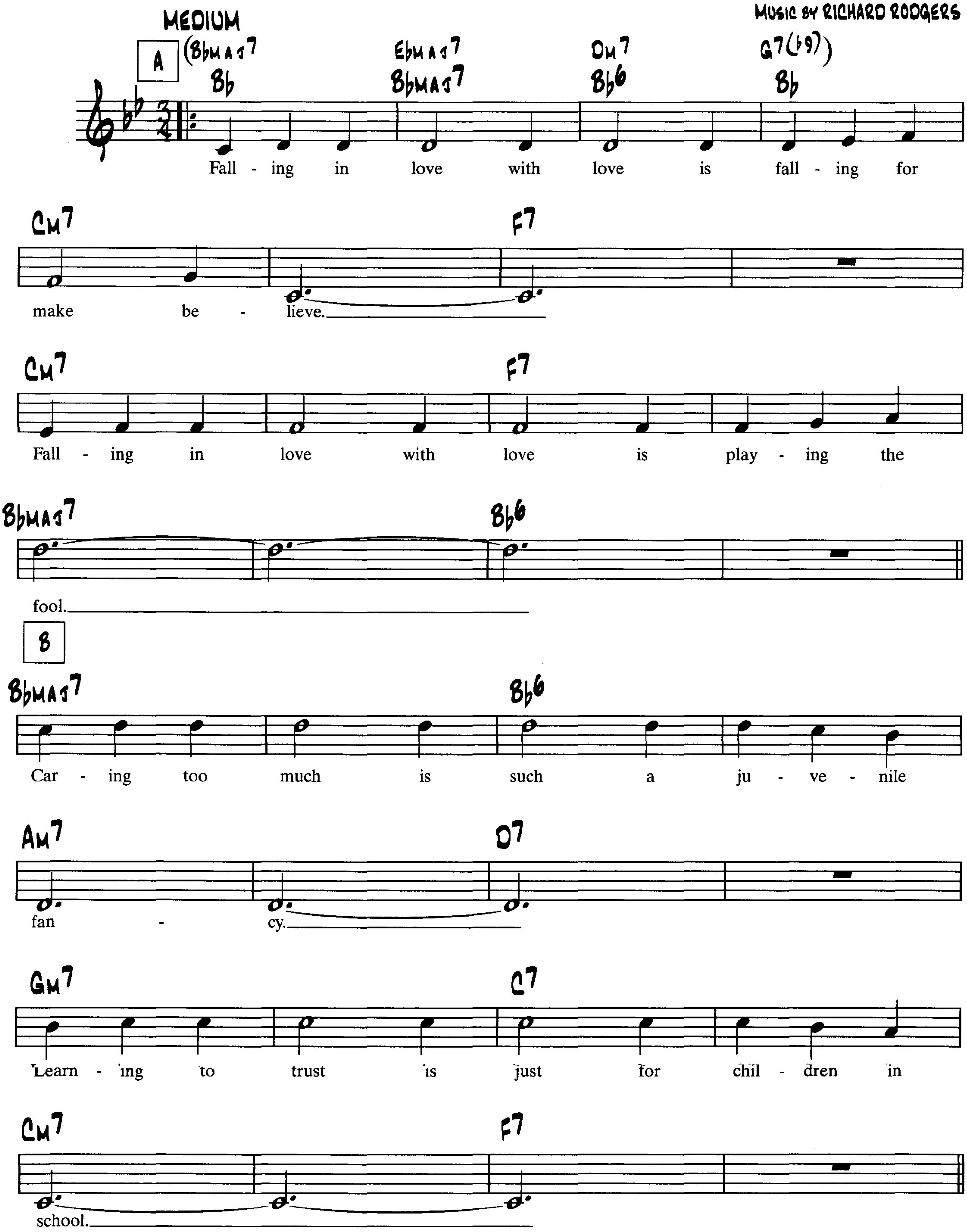
FALLING IN LOVE WITH LOVE

WORDS BY LORENZ HART
MUSIC BY RICHARD RODGERS


MEDIUM
A
(BbMAJ7 EbMAJ7 DM7 G7(b9))
Bb BbMAJ7 Bb6 Bb
Fall - ing in love with love is fall - ing for
CM7 F7
make be - lieve.
CM7 F7
Fall - ing in love with love is play - ing the
BbMAJ7 Bb6
fool.
B
BbMAJ7 Bb6
Car - ing too much is such a ju - ve - nile
AM7 D7
fan - cy.
GM7 C7
Learn - ing to trust is just for chil - dren in
CM7 F7
school.

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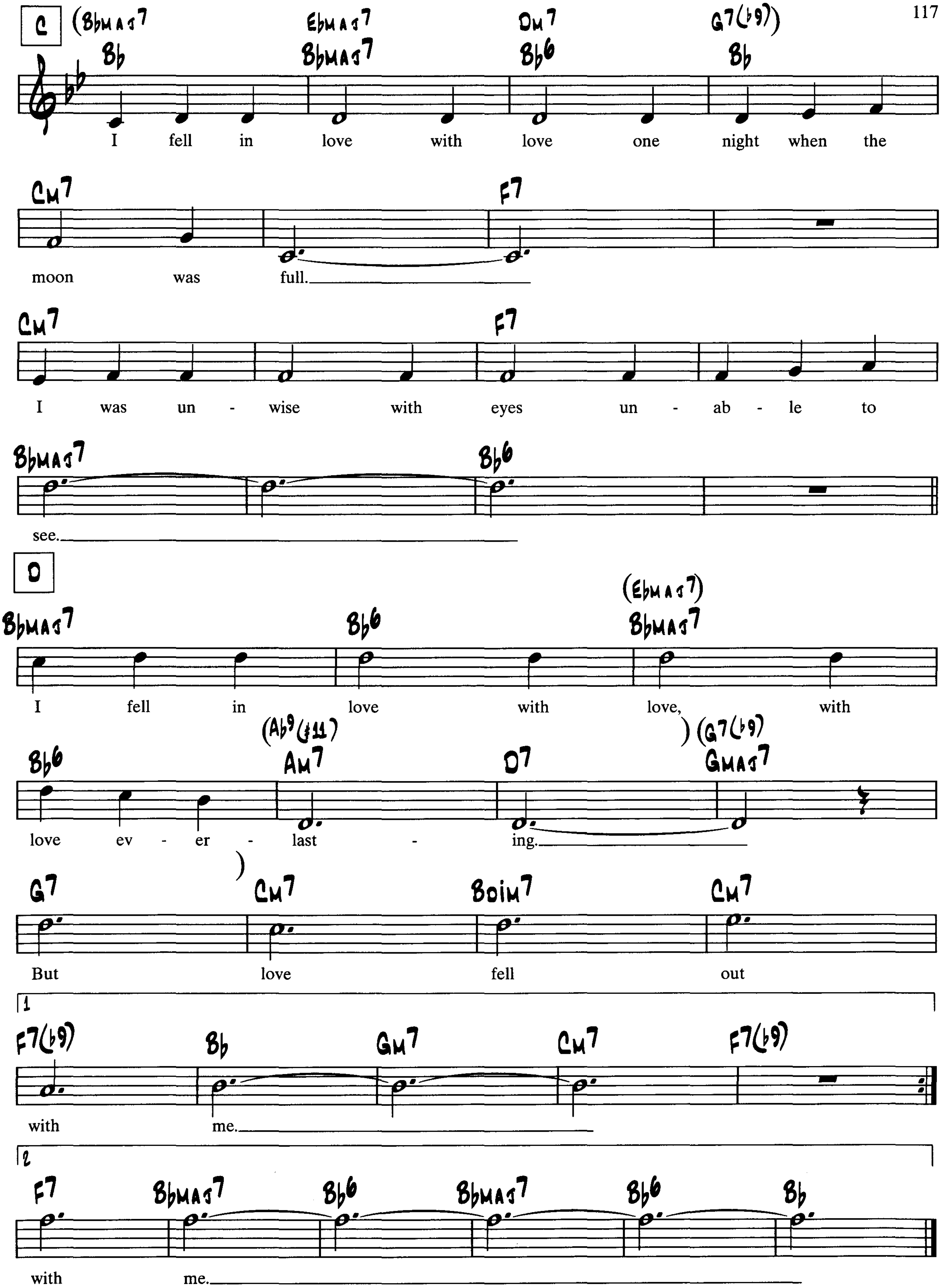
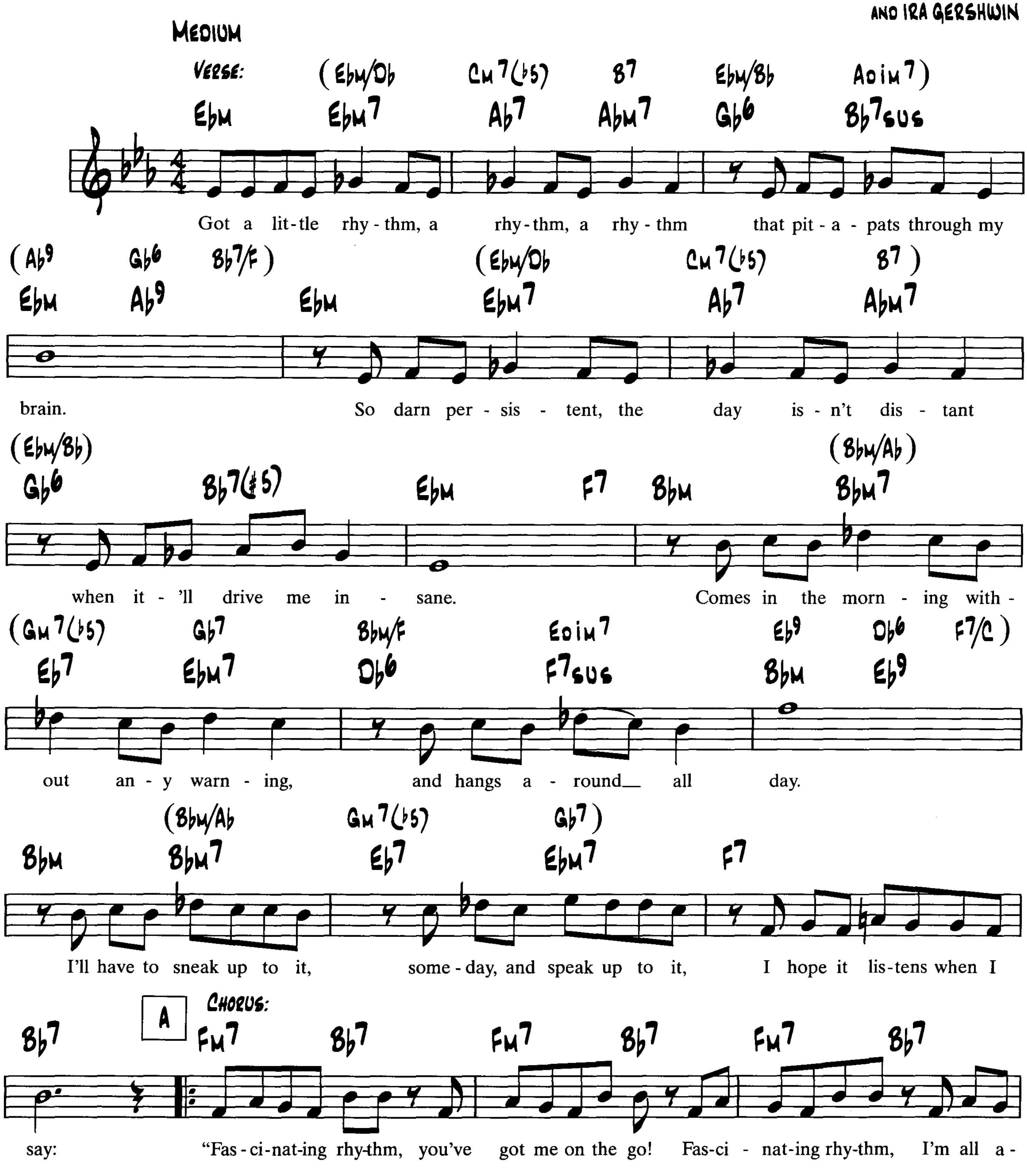

C
(BbMAJ7 EbMAJ7 DM7 G7(b9))
Bb BbMAJ7 Bb6 Bb
I fell in love with love one night when the
CM7 F7
moon was full.
CM7 F7
I was un - wise with eyes un - ab - le to
BbMAJ7 Bb6
see.
D
(EbMAJ7)
BbMAJ7 Bb6 BbMAJ7
I fell in love with love, with
(Ab9(#11)) (G7(b9)
Bb6 AM7 D7 GMAJ7
love ev - er - last - ing.
)
G7 CM7 BDIM7 CM7
But love fell out
1
F7(b9) Bb GM7 CM7 F7(b9)
with me.
2
F7 BbMAJ7 Bb6 BbMAJ7 Bb6 Bb
with me.

FASCINATING RHYTHM

Music and Lyrics by
George Gershwin
and Ira Gershwin


Medium
Verse:
(Ebm/Db Cm7(b5) B7 Ebm/Bb Adim7)
Ebm Ebm7 Ab7 Abm7 Gb6 Bb7sus
Got a lit-tle rhy-thm, a rhy-thm, a rhy-thm that pit-a-pats through my
(Ab9 Gb6 Bb7/F) (Ebm/Db Cm7(b5) B7)
Ebm Ab9 Ebm Ebm7 Ab7 Abm7
brain. So darn per-sis-tent, the day is-n't dis-tant
(Ebm/Bb) (Bbm/Ab)
Gb6 Bb7(#5) Ebm F7 Bbm Bbm7
when it-'ll drive me in-sane. Comes in the morn-ing with-
(Gm7(b5) Gb7 Bbm/F Edim7 Eb9 Db6 F7/C)
Eb7 Ebm7 Db6 F7sus Bbm Eb9
out an-y warn-ing, and hangs a-round all day.
(Bbm/Ab Gm7(b5) Gb7)
Bbm Bbm7 Eb7 Ebm7 F7
I'll have to sneak up to it, some-day, and speak up to it, I hope it lis-tens when I
A
Chorus:
Bb7 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7
say: "Fas-ci-nat-ing rhy-thm, you've got me on the go! Fas-ci-nat-ing rhy-thm, I'm all a-

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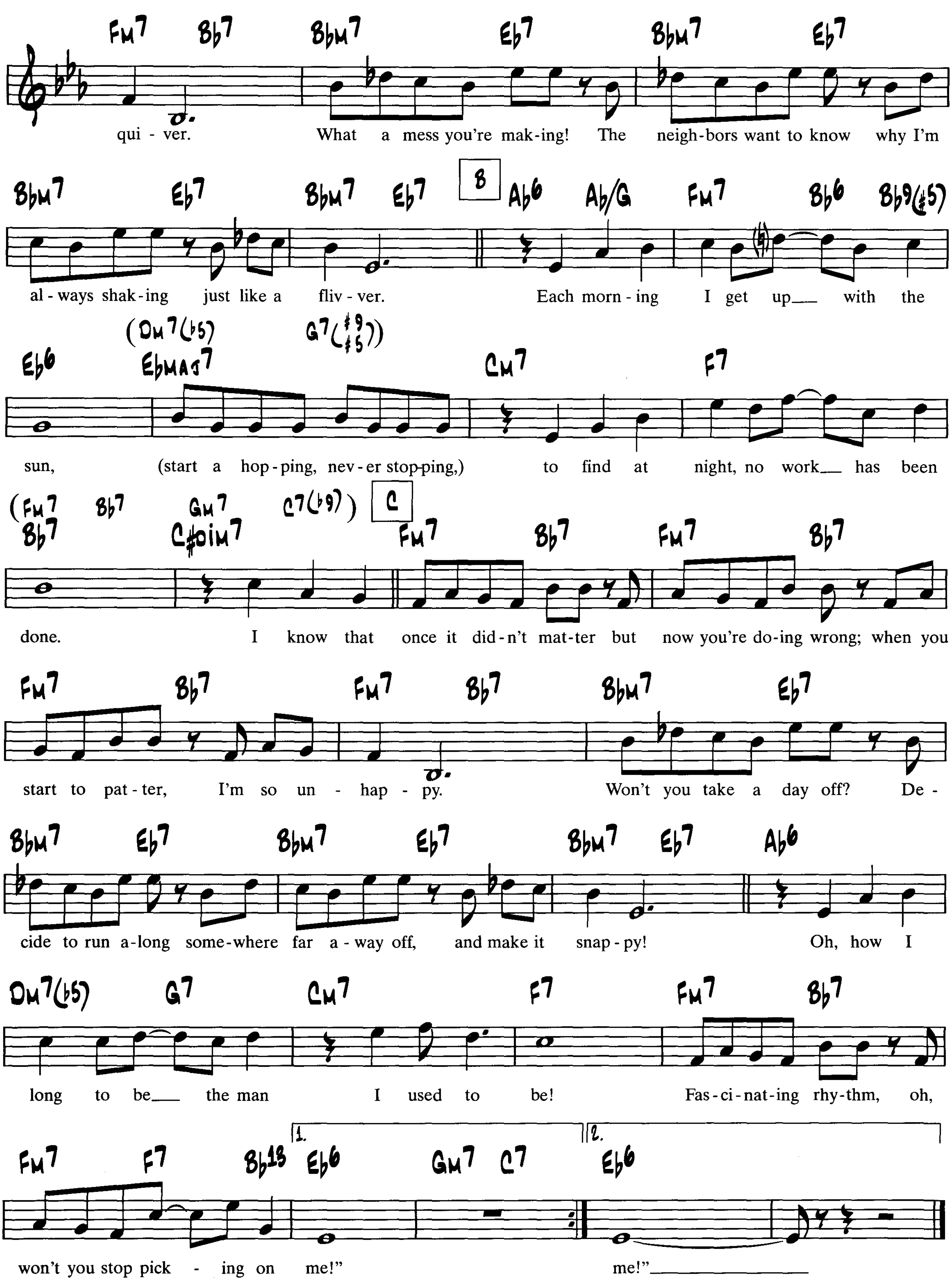
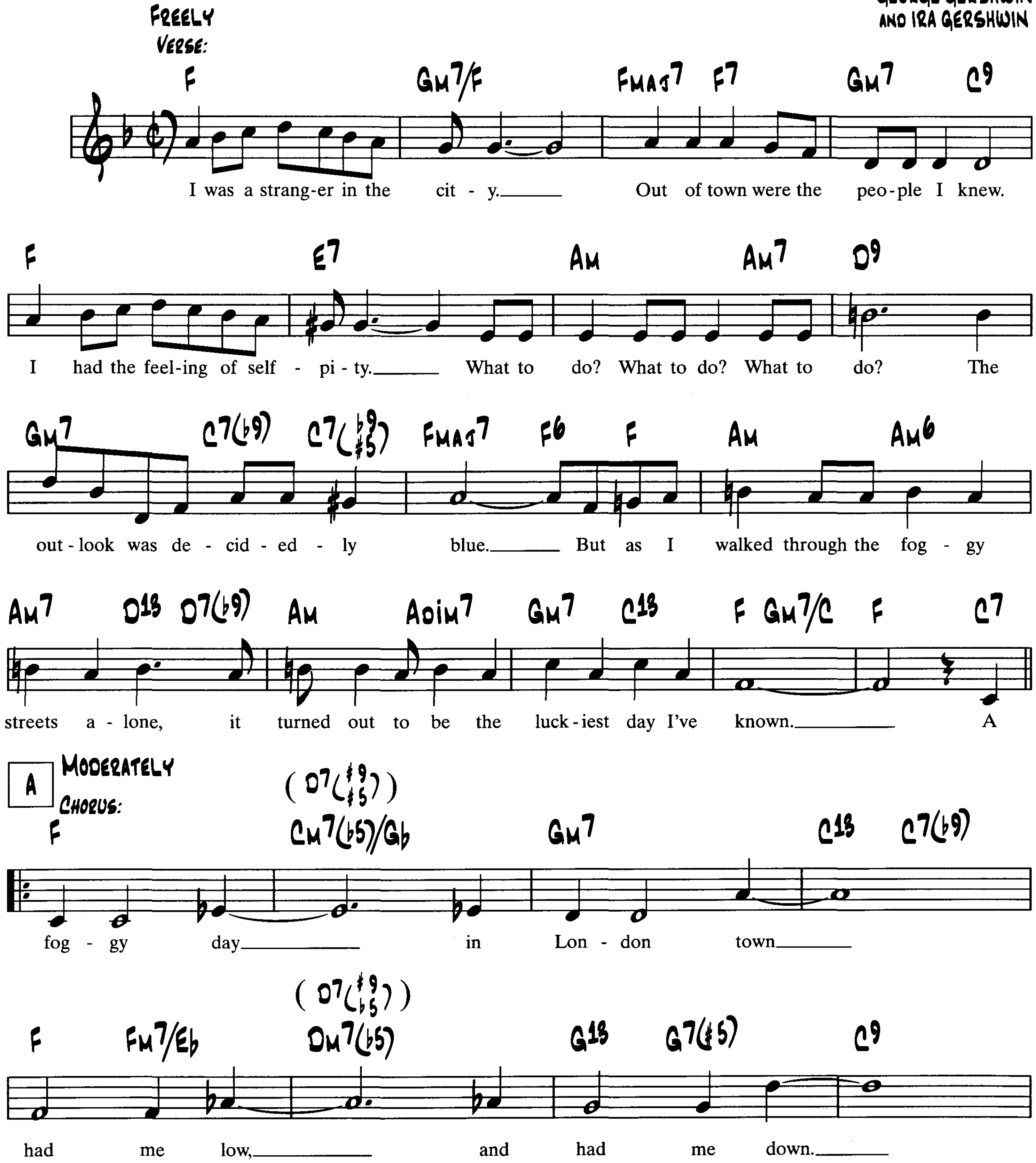

FM7 Bb7 BbM7 Eb7 BbM7 Eb7
qui - ver. What a mess you're mak-ing! The neigh-bors want to know why I'm
BbM7 Eb7 BbM7 Eb7 8 Ab6 Ab/G FM7 Bb6 Bb9(#5)
al - ways shak-ing just like a fliv - ver. Each morn - ing I get up___ with the
(DM7(b5) G7(#9 #5))
Eb6 EbMAJ7 CM7 F7
sun, (start a hop-ping, nev-er stop-ping,) to find at night, no work___ has been
(FM7 Bb7 GM7 C7(b9))
Bb7 C#DIM7 C FM7 Bb7 FM7 Bb7
done. I know that once it did-n't mat-ter but now you're do-ing wrong; when you
FM7 Bb7 FM7 Bb7 BbM7 Eb7
start to pat - ter, I'm so un - hap - py. Won't you take a day off? De -
BbM7 Eb7 BbM7 Eb7 BbM7 Eb7 Ab6
cide to run a-long some-where far a - way off, and make it snap - py! Oh, how I
DM7(b5) G7 CM7 F7 FM7 Bb7
long to be___ the man I used to be! Fas-ci-nat-ing rhy-thm, oh,
1. 2.
FM7 F7 Bb13 Eb6 GM7 C7 Eb6
won't you stop pick - ing on me!" me!"___

A FOGGY DAY

MUSIC AND LYRICS BY
GEORGE GERSHWIN
AND IRA GERSHWIN


FREELY
VERSE:
F | GM7/F | FMAJ7 F7 | GM7 C9
I was a strang-er in the cit - y.___ Out of town were the peo-ple I knew.
F | E7 | AM | AM7 D9
I had the feel-ing of self - pi - ty.___ What to do? What to do? What to do? The
GM7 C7(♭9) C7(♭9 ♯5) | FMAJ7 F6 F | AM AM6
out - look was de - cid - ed - ly blue.___ But as I walked through the fog - gy
AM7 D13 D7(♭9) | AM ADIM7 | GM7 C13 | F GM7/C | F C7
streets a - lone, it turned out to be the luck - iest day I've known.___ A
A
MODERATELY
CHORUS:
F | (D7(♯9 ♯5)) CM7(♭5)/G♭ | GM7 | C13 C7(♭9)
fog - gy day___ in Lon - don town___
F FM7/E♭ | (D7(♯9 ♭5)) DM7(♭5) | G13 G7(♯5) | C9
had me low,___ and had me down.___

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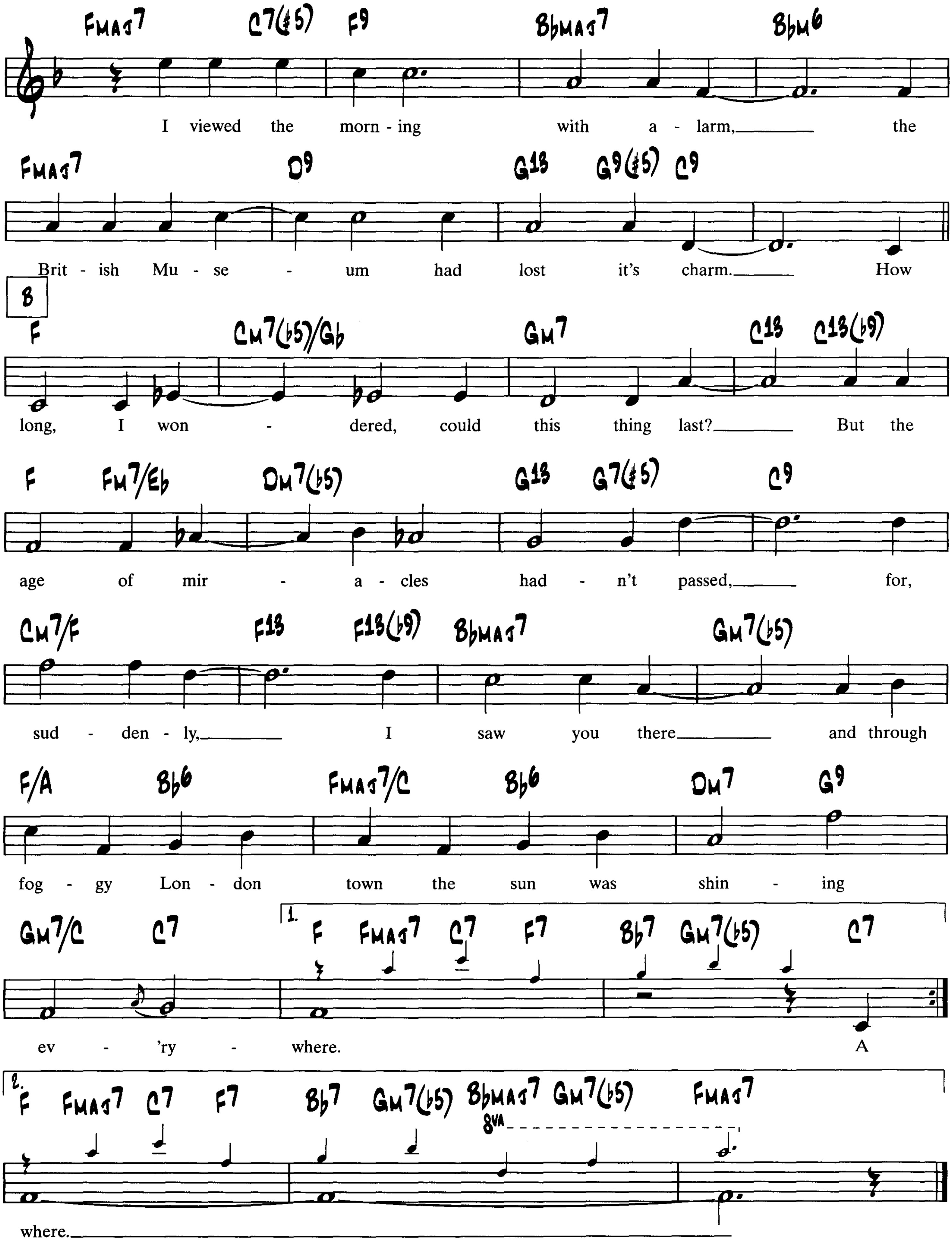
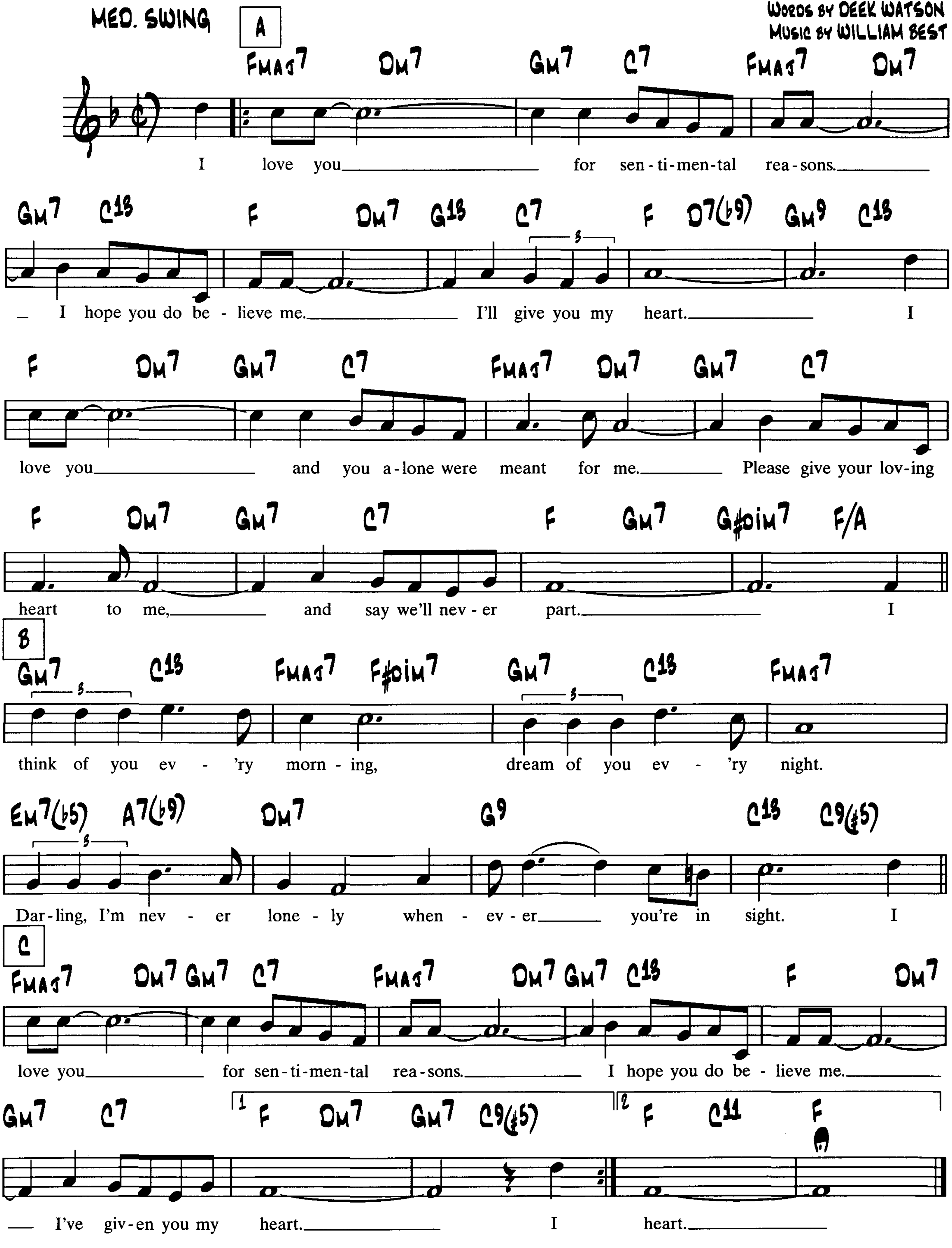

FMAJ7 C7(#5) F9 BbMAJ7 BbM6
I viewed the morn - ing with a - larm, the
FMAJ7 D9 G13 G9(#5) C9
Brit - ish Mu - se - um had lost it's charm. How
B
F CM7(b5)/Gb GM7 C13 C13(b9)
long, I won - dered, could this thing last? But the
F FM7/Eb DM7(b5) G13 G7(#5) C9
age of mir - a - cles had - n't passed, for,
CM7/F F13 F13(b9) BbMAJ7 GM7(b5)
sud - den - ly, I saw you there and through
F/A Bb6 FMAJ7/C Bb6 DM7 G9
fog - gy Lon - don town the sun was shin - ing
GM7/C C7 1. F FMAJ7 C7 F7 Bb7 GM7(b5) C7
ev - 'ry - where. A
2. F FMAJ7 C7 F7 Bb7 GM7(b5) BbMAJ7 GM7(b5) FMAJ7
8VA
where.

(I LOVE YOU)
FOR SENTIMENTAL REASONS

WORDS BY DEEK WATSON
MUSIC BY WILLIAM BEST


MED. SWING
A
FMAJ7 DM7 GM7 C7 FMAJ7 DM7
I love you for sen-ti-men-tal rea-sons.
GM7 C13 F DM7 G13 C7 F D7(♭9) GM9 C13
I hope you do be-lieve me. I'll give you my heart. I
3
F DM7 GM7 C7 FMAJ7 DM7 GM7 C7
love you and you a-lone were meant for me. Please give your lov-ing
F DM7 GM7 C7 F GM7 G♯DIM7 F/A
heart to me, and say we'll nev-er part. I
B
GM7 C13 FMAJ7 F♯DIM7 GM7 C13 FMAJ7
think of you ev-'ry morn-ing, dream of you ev-'ry night.
3
EM7(♭5) A7(♭9) DM7 G9 C13 C9(♯5)
Dar-ling, I'm nev-er lone-ly when-ev-er you're in sight. I
C
FMAJ7 DM7 GM7 C7 FMAJ7 DM7 GM7 C13 F DM7
love you for sen-ti-men-tal rea-sons. I hope you do be-lieve me.
GM7 C7 1 F DM7 GM7 C9(♯5) 2 F C11 F
I've giv-en you my heart. I heart.

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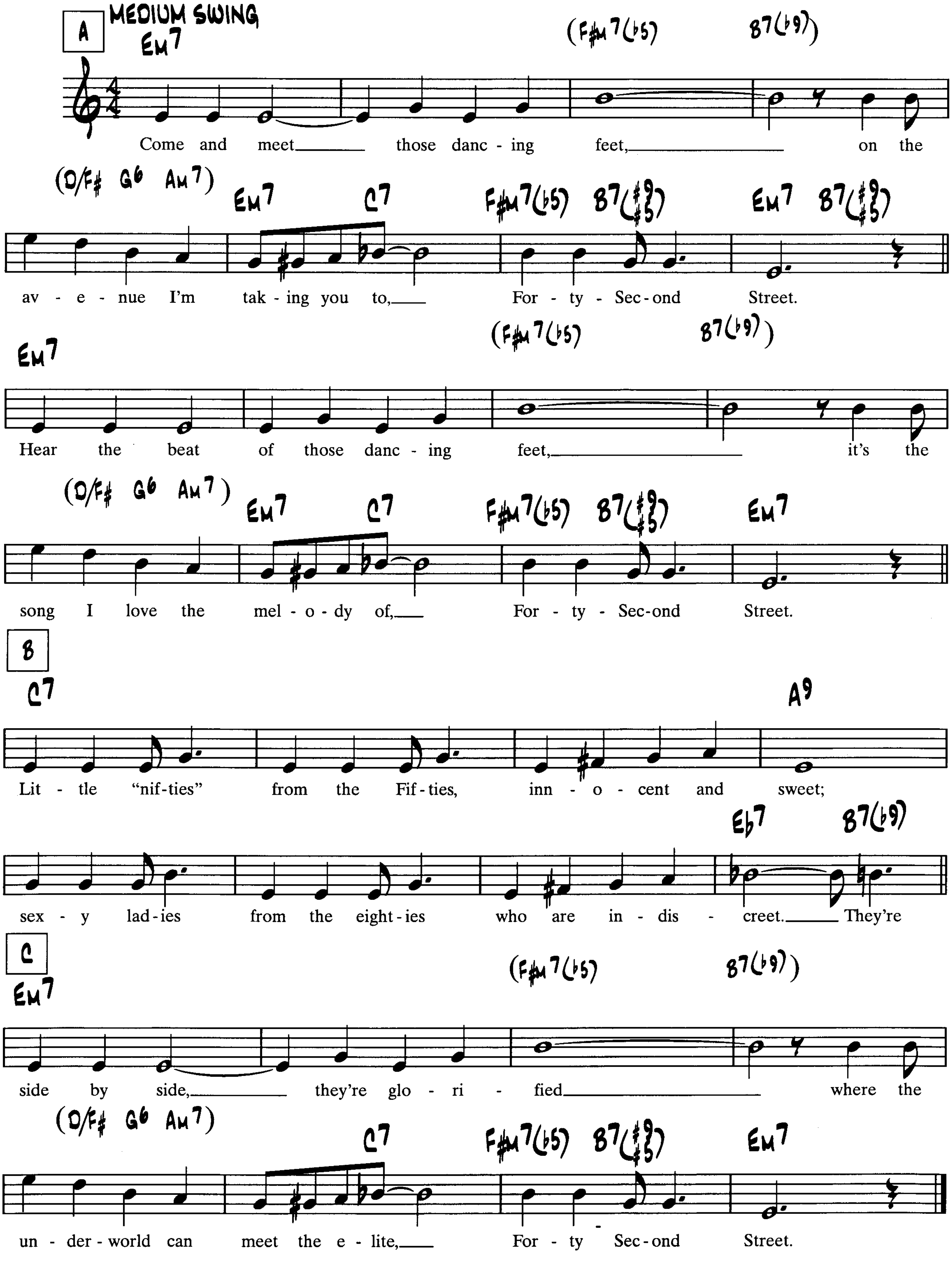
FORTY-SECOND STREET

WORDS BY AL DUBIN
MUSIC BY HARRY WARREN


A
MEDIUM SWING
EM7 (F#M7(b5) B7(b9))
Come and meet those danc-ing feet, on the
(D/F# G6 AM7) EM7 C7 F#M7(b5) B7(#9 #5) EM7 B7(#9 #5)
av-e-nue I'm tak-ing you to, For-ty-Sec-ond Street.
EM7 (F#M7(b5) B7(b9))
Hear the beat of those danc-ing feet, it's the
(D/F# G6 AM7) EM7 C7 F#M7(b5) B7(#9 #5) EM7
song I love the mel-o-dy of, For-ty-Sec-ond Street.
B
C7 A9
Lit-tle "nif-ties" from the Fif-ties, inn-o-cent and sweet;
Eb7 B7(b9)
sex-y lad-ies from the eight-ies who are in-dis-creet. They're
C
EM7 (F#M7(b5) B7(b9))
side by side, they're glo-ri-fied where the
(D/F# G6 AM7) C7 F#M7(b5) B7(#9 #5) EM7
un-der-world can meet the e-lite, For-ty Sec-ond Street.

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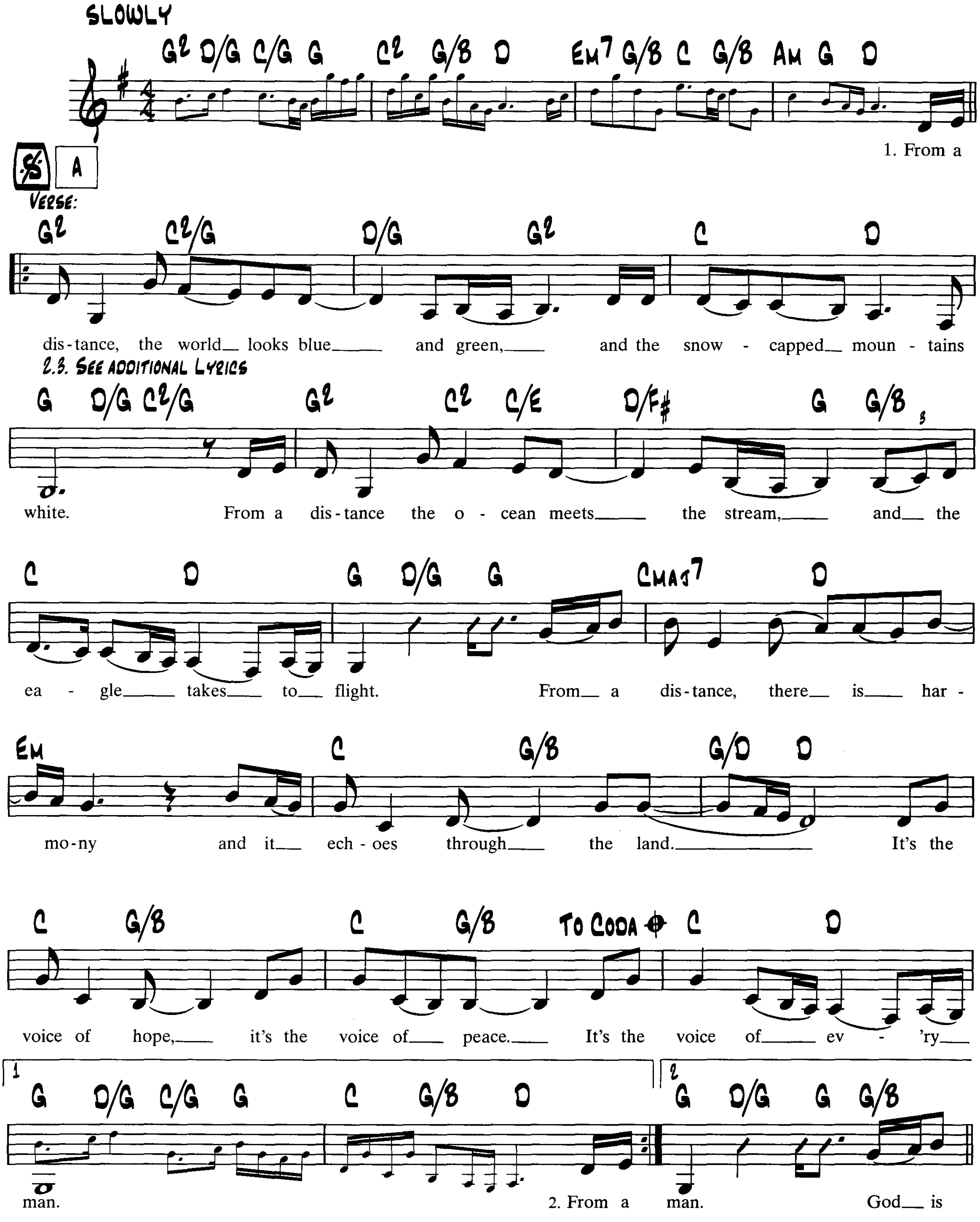
FROM A DISTANCE

LYRICS AND MUSIC BY JULIE GOLD


SLOWLY
G2 D/G C/G G C2 G/B D Em7 G/B C G/B Am G D
1. From a
A
VERSE:
G2 C2/G D/G G2 C D
dis - tance, the world looks blue and green, and the snow - capped moun - tains
2.3. SEE ADDITIONAL LYRICS
G D/G C2/G G2 C2 C/E D/F# G G/B
white. From a dis - tance the o - cean meets the stream, and the
C D G D/G G Cmaj7 D
ea - gle takes to flight. From a dis - tance, there is har -
Em C G/B G/D D
mo - ny and it ech - oes through the land. It's the
C G/B C G/B TO CODA C D
voice of hope, it's the voice of peace. It's the voice of ev - 'ry
1
G D/G C/G G C G/B D
man. 2. From a
2
G D/G G G/B
man. God is

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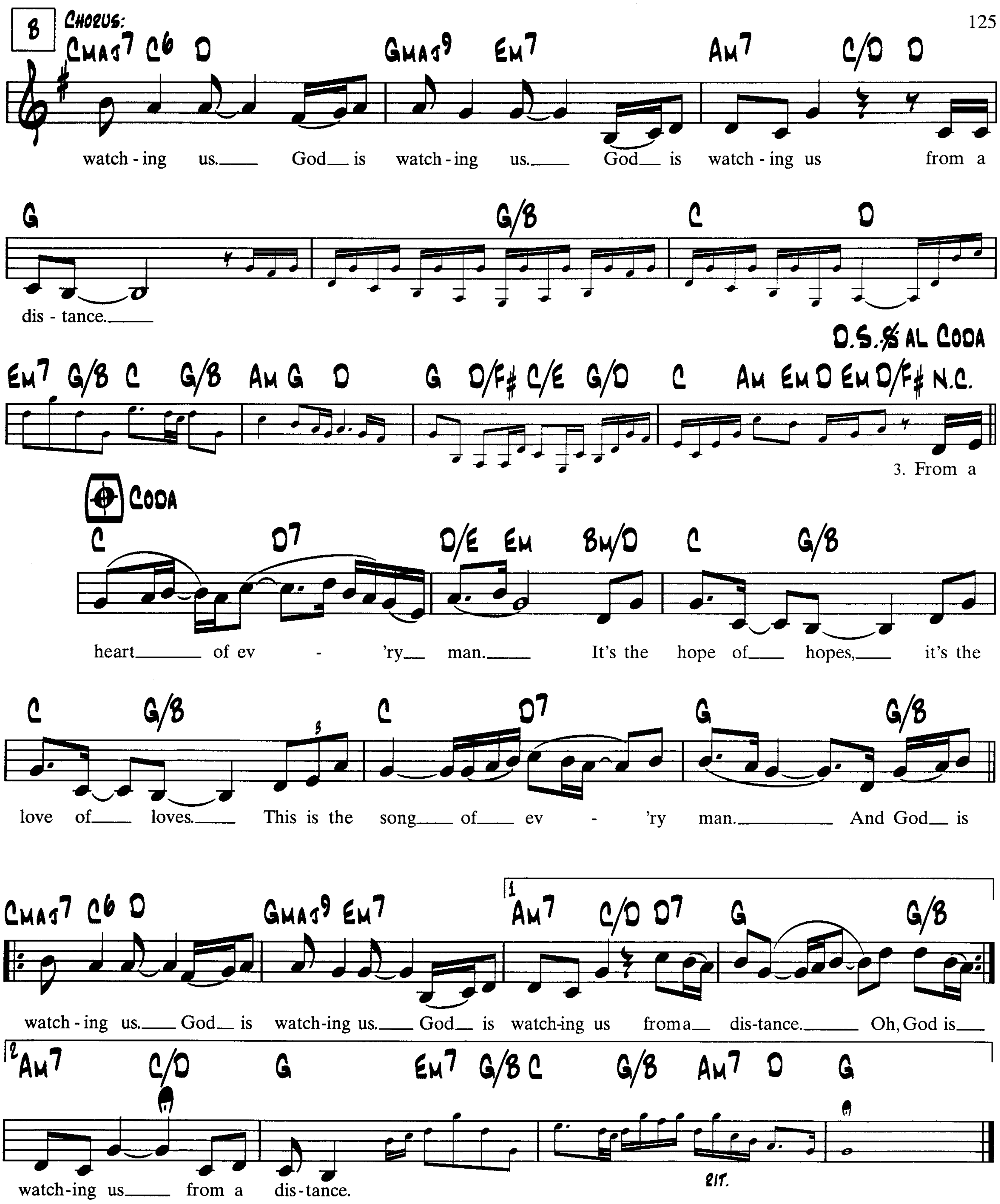

8
Chorus:
Cmaj7 C6 D Gmaj9 Em7 Am7 C/D D
watch-ing us. God is watch-ing us. God is watch-ing us from a
G G/B C D
dis-tance.
D.S. 𝄋 al Coda
Em7 G/B C G/B Am G D G D/F# C/E G/D C Am Em D Em D/F# N.C.
3. From a
Coda
C D7 D/E Em Bm/D C G/B
heart of ev-'ry man. It's the hope of hopes, it's the
C G/B C D7 G G/B
love of loves. This is the song of ev-'ry man. And God is
Cmaj7 C6 D Gmaj9 Em7
watch-ing us. God is watch-ing us. God is
1
Am7 C/D D7 G G/B
watch-ing us from a dis-tance. Oh, God is
2
Am7 C/D G Em7 G/B C G/B Am7 D G
watch-ing us from a dis-tance.
rit.

VERSE 2:

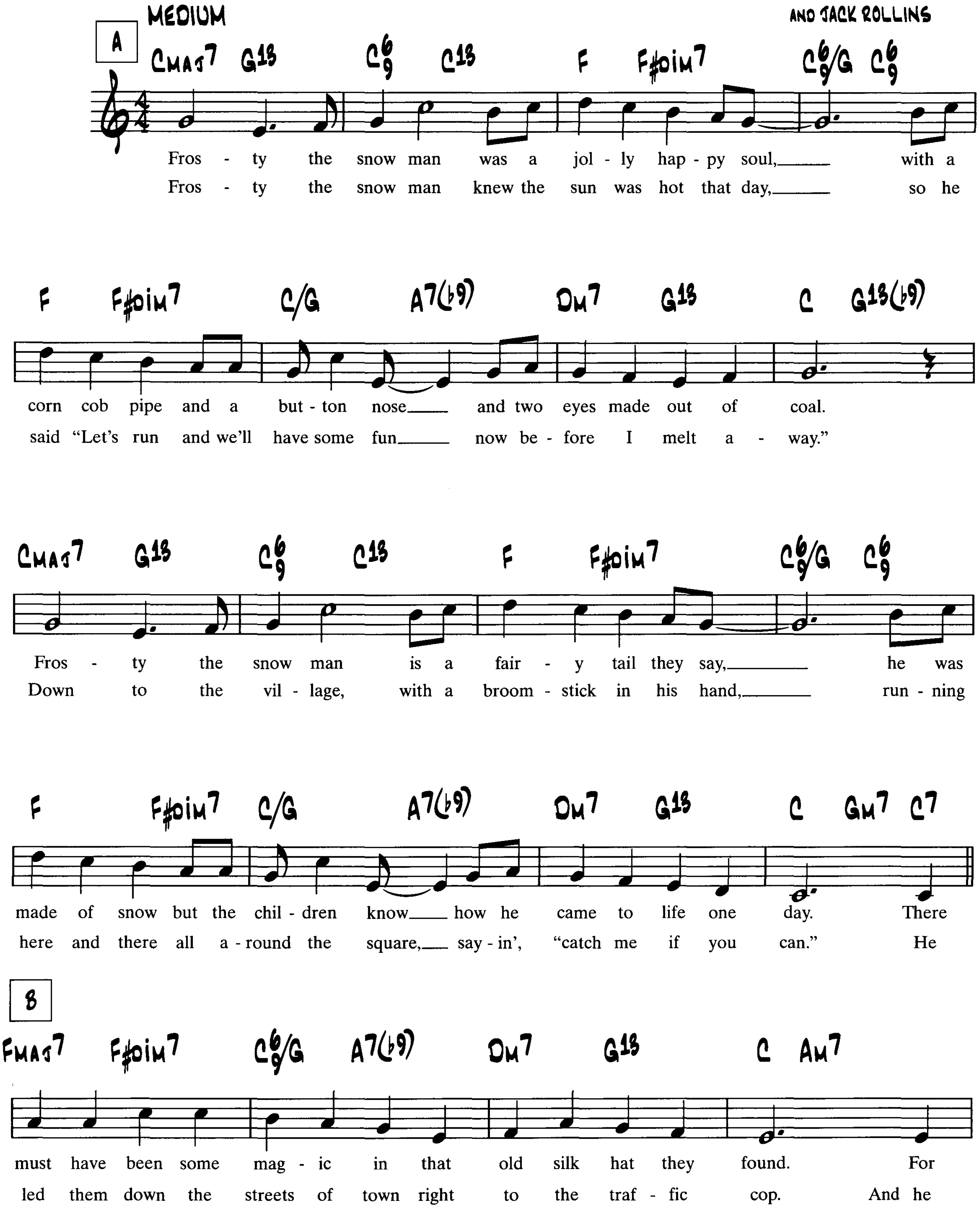
From a distance, we all have enough,
And no one is in need.
There are no guns, no bombs, no diseases,
No hungry mouths to feed.
From a distance, we are instruments
Marching in a common band;
Playing songs of hope, playing songs of peace,
They're the songs of every man.
God is watching…

VERSE 3:

From a distance, you look like my friend
Even though we are at war.
From a distance I just cannot comprehend
What all this fighting is for.
From a distance there is harmony
And it echoes through the land.
It's the hope of hopes, it's the love of loves.
It's the heart of every man.
It's the hope…

FROSTY THE SNOW MAN

WORDS AND MUSIC BY STEVE NELSON
AND JACK ROLLINS


MEDIUM
A
CMAJ7 G13 C6/9 C13 F F#DIM7 C6/9/G C6/9
Fros - ty the snow man was a jol - ly hap - py soul, with a
Fros - ty the snow man knew the sun was hot that day, so he
F F#DIM7 C/G A7(b9) DM7 G13 C G13(b9)
corn cob pipe and a but - ton nose and two eyes made out of coal.
said "Let's run and we'll have some fun now be - fore I melt a - way."
CMAJ7 G13 C6/9 C13 F F#DIM7 C6/9/G C6/9
Fros - ty the snow man is a fair - y tail they say, he was
Down to the vil - lage, with a broom - stick in his hand, run - ning
F F#DIM7 C/G A7(b9) DM7 G13 C GM7 C7
made of snow but the chil - dren know how he came to life one day. There
here and there all a - round the square, say - in', "catch me if you can." He
B
FMAJ7 F#DIM7 C6/9/G A7(b9) DM7 G13 C AM7
must have been some mag - ic in that old silk hat they found. For
led them down the streets of town right to the traf - fic cop. And he

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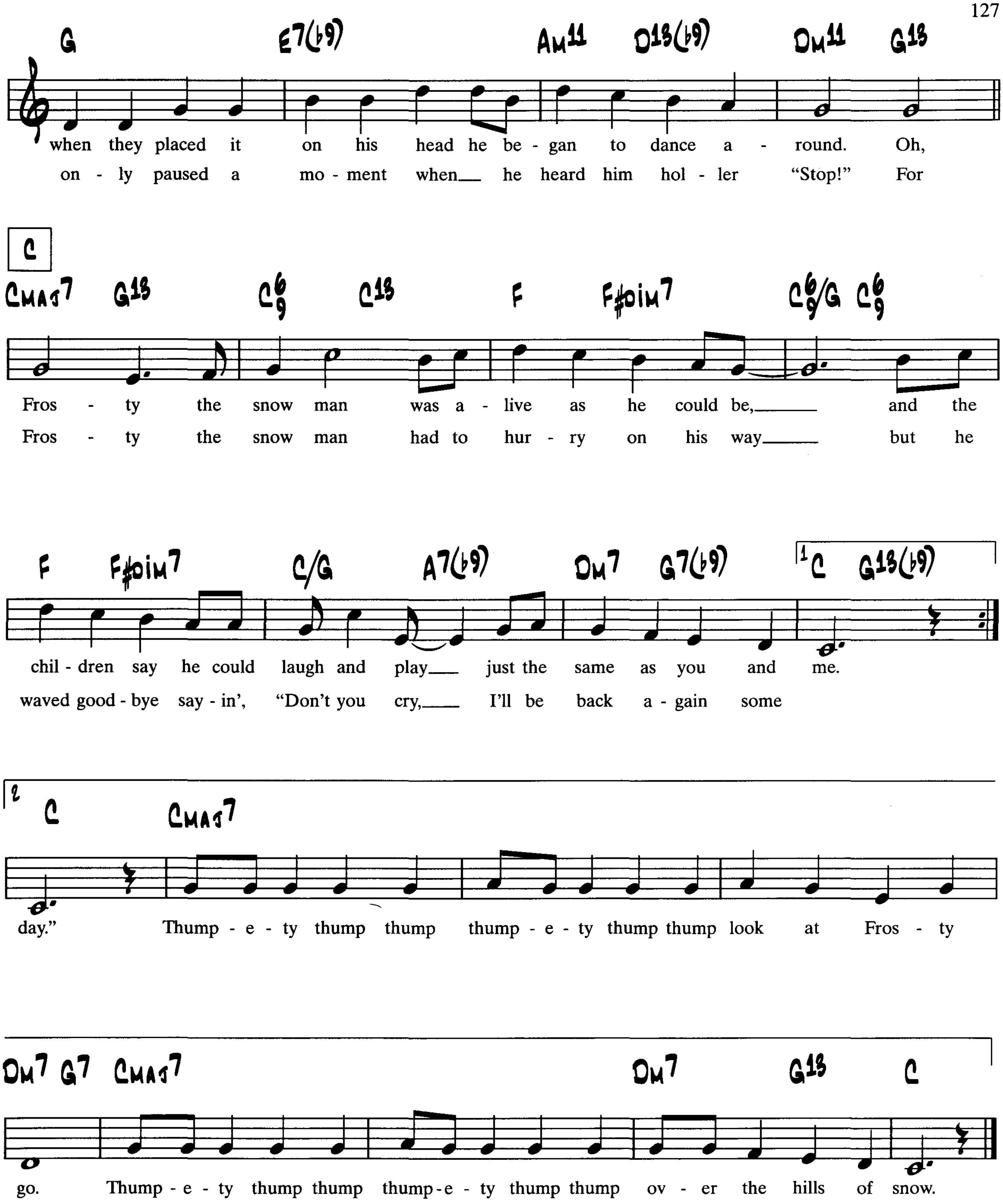
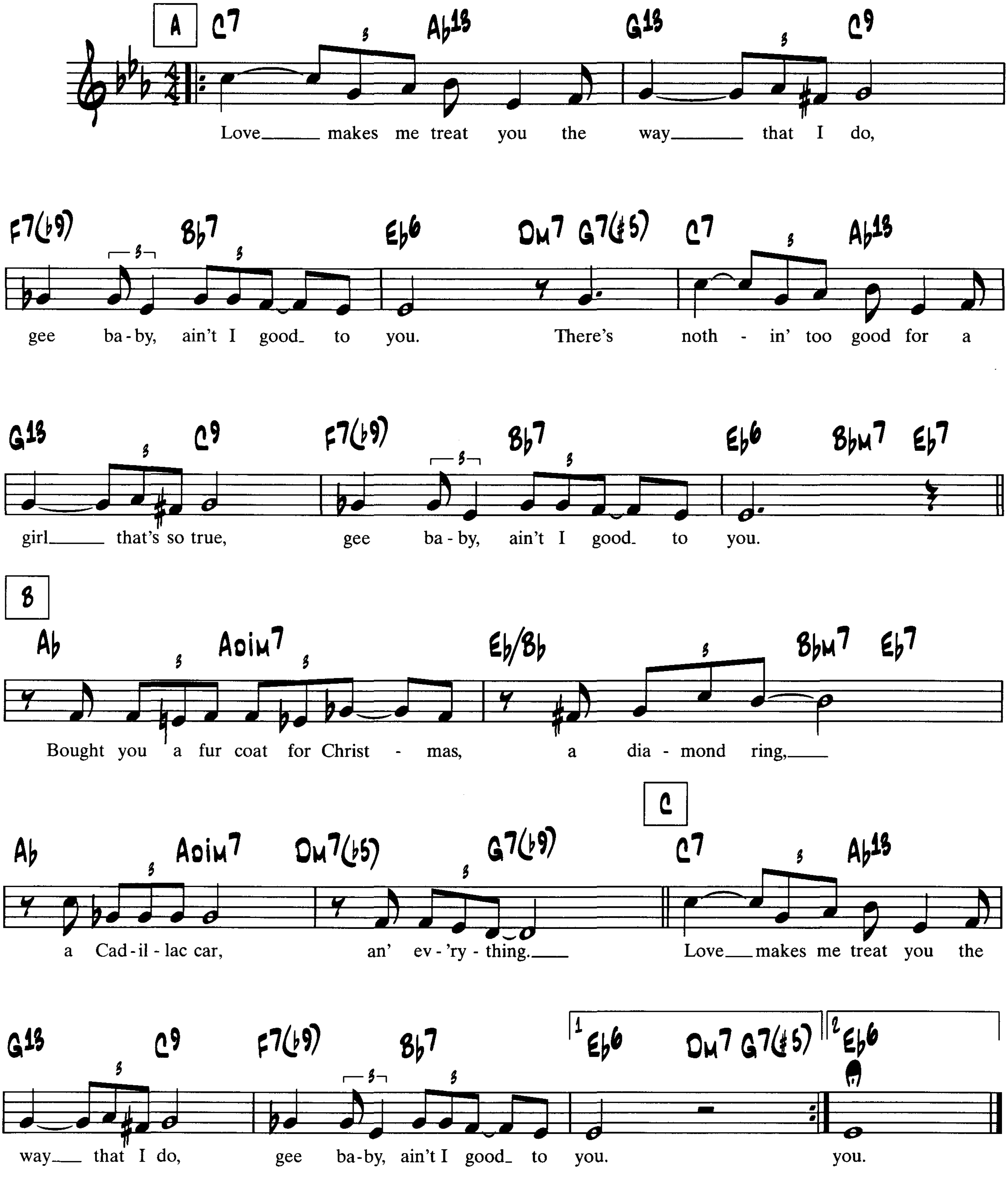

G E7(♭9) Am11 D13(♭9) Dm11 G13
when they placed it on his head he be - gan to dance a - round. Oh,
on - ly paused a mo - ment when he heard him hol - ler "Stop!" For
C
Cmaj7 G13 C6/9 C13 F F♯dim7 C6/9/G C6/9
Fros - ty the snow man was a - live as he could be, and the
Fros - ty the snow man had to hur - ry on his way but he
F F♯dim7 C/G A7(♭9) Dm7 G7(♭9) 1 C G13(♭9)
chil - dren say he could laugh and play just the same as you and me.
waved good - bye say - in', "Don't you cry, I'll be back a - gain some
2 C Cmaj7
day." Thump - e - ty thump thump thump - e - ty thump thump look at Fros - ty
Dm7 G7 Cmaj7 Dm7 G13 C
go. Thump - e - ty thump thump thump-e - ty thump thump ov - er the hills of snow.

GEE BABY, AIN'T I GOOD TO YOU

MEDIUM/SLOW SWING

MUSIC BY DON REDMAN
LYRIC BY DON REDMAN AND ANDY RAZAF


A
C7 Ab13 G13 C9
Love___ makes me treat you the way___ that I do,
F7(b9) Bb7 Eb6 Dm7 G7(#5) C7 Ab13
gee ba-by, ain't I good_ to you. There's noth - in' too good for a
G13 C9 F7(b9) Bb7 Eb6 Bbm7 Eb7
girl___ that's so true, gee ba-by, ain't I good_ to you.
B
Ab Adim7 Eb/Bb Bbm7 Eb7
Bought you a fur coat for Christ - mas, a dia - mond ring,___
Ab Adim7 Dm7(b5) G7(b9)
a Cad-il-lac car, an' ev-'ry-thing.___
C
C7 Ab13
Love___ makes me treat you the
G13 C9 F7(b9) Bb7
way___ that I do, gee ba-by, ain't I good_ to
1 Eb6 Dm7 G7(#5)
you.
2 Eb6
you.

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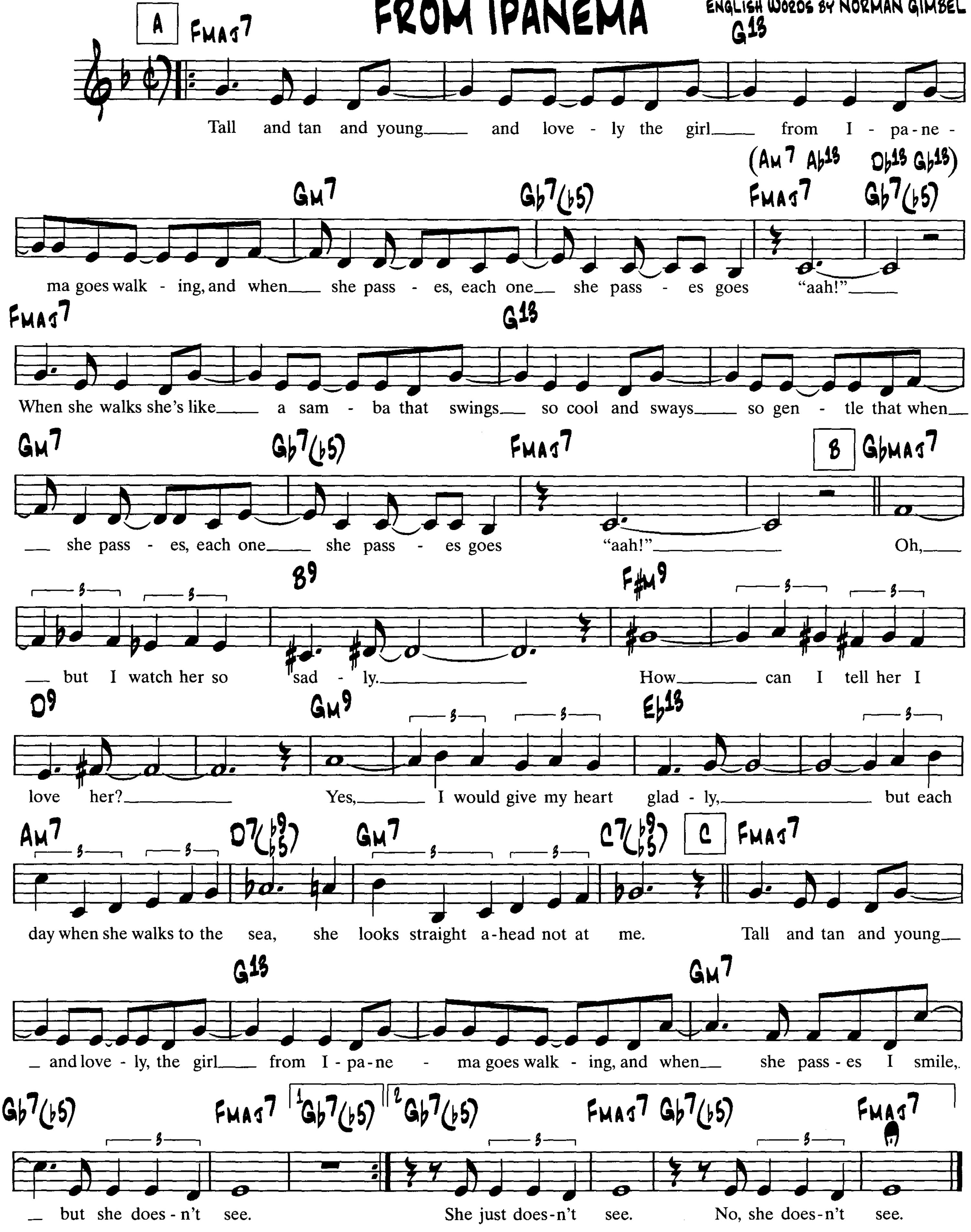
THE GIRL FROM IPANEMA

BOSSA NOVA

MUSIC BY ANTONIO CARLOS JOBIM
ORIGINAL WORDS BY VINICIUS DE MORAES
ENGLISH WORDS BY NORMAN GIMBEL


A FMAJ7 G13
Tall and tan and young and love - ly the girl from I - pa - ne -
GM7 G♭7(♭5) FMAJ7 G♭7(♭5) (AM7 A♭13 D♭13 G♭13)
ma goes walk - ing, and when she pass - es, each one she pass - es goes "aah!"
FMAJ7 G13
When she walks she's like a sam - ba that swings so cool and sways so gen - tle that when
GM7 G♭7(♭5) FMAJ7 B G♭MAJ7
she pass - es, each one she pass - es goes "aah!" Oh,
B9 F♯M9
but I watch her so sad - ly. How can I tell her I
D9 GM9 E♭13
love her? Yes, I would give my heart glad - ly, but each
AM7 D7(♭9/♭5) GM7 C7(♭9/♭5) C FMAJ7
day when she walks to the sea, she looks straight a-head not at me. Tall and tan and young
G13 GM7
and love - ly, the girl from I - pa - ne - ma goes walk - ing, and when she pass - es I smile,
G♭7(♭5) FMAJ7 1 G♭7(♭5) 2 G♭7(♭5) FMAJ7 G♭7(♭5) FMAJ7
but she does - n't see. She just does-n't see. No, she does-n't see.

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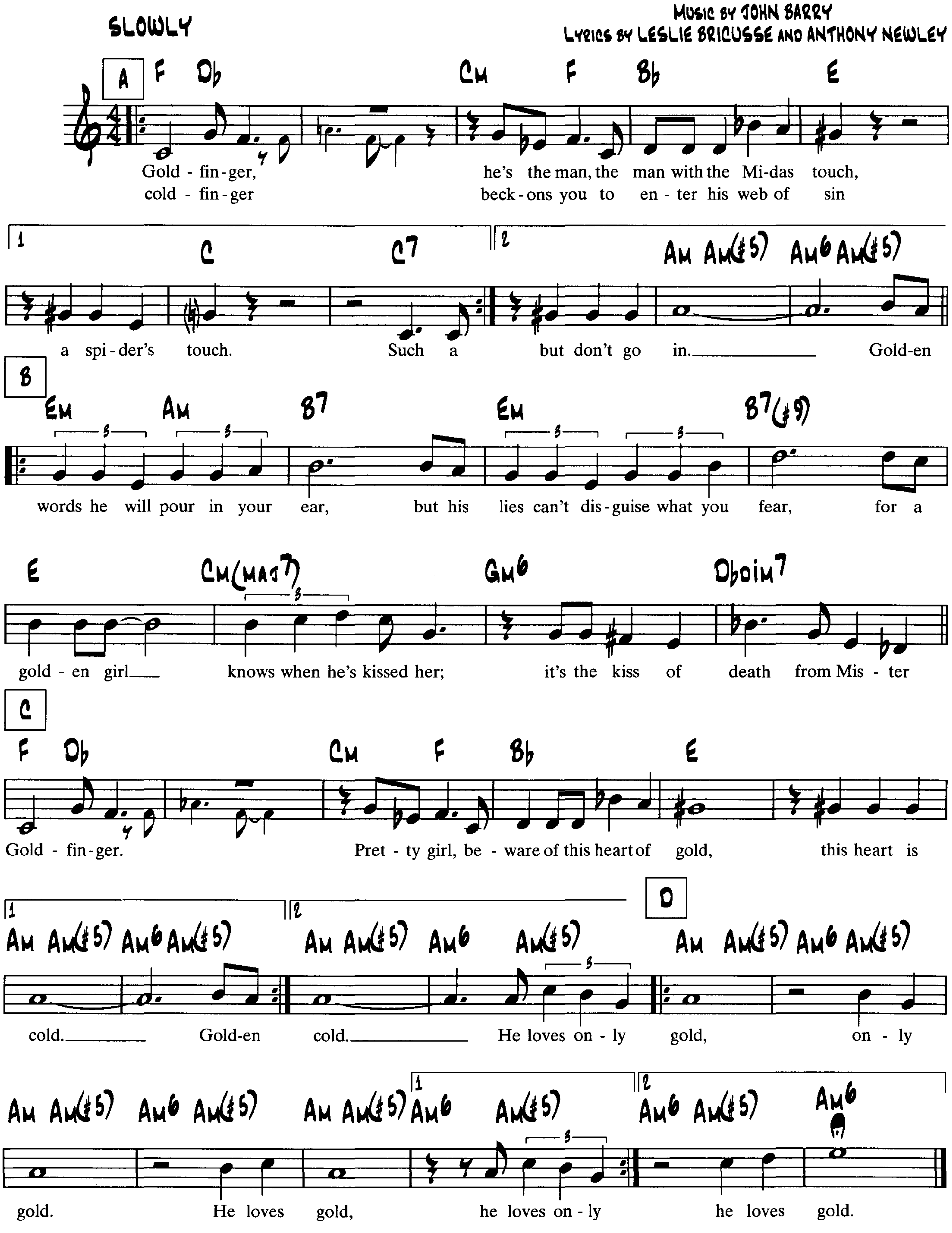
GOLDFINGER

MUSIC BY JOHN BARRY
LYRICS BY LESLIE BRICUSSE AND ANTHONY NEWLEY


SLOWLY
A
F Db Cm F Bb E
Gold - fin-ger, he's the man, the man with the Mi-das touch,
cold - fin-ger beck-ons you to en - ter his web of sin
1 C C7
a spi-der's touch. Such a
2 Am Am(#5) Am6 Am(#5)
but don't go in. Gold-en
B
Em Am B7 Em B7(#9)
words he will pour in your ear, but his lies can't dis-guise what you fear, for a
E Cm(maj7) Gm6 Dbdim7
gold - en girl knows when he's kissed her; it's the kiss of death from Mis - ter
C
F Db Cm F Bb E
Gold - fin-ger. Pret - ty girl, be - ware of this heart of gold, this heart is
1 Am Am(#5) Am6 Am(#5)
cold. Gold-en
2 Am Am(#5) Am6 Am(#5)
cold. He loves on - ly
D
Am Am(#5) Am6 Am(#5)
gold, on - ly
Am Am(#5) Am6 Am(#5) Am Am(#5)
gold. He loves gold,
1 Am6 Am(#5)
he loves on - ly
2 Am6 Am(#5) Am6
he loves gold.

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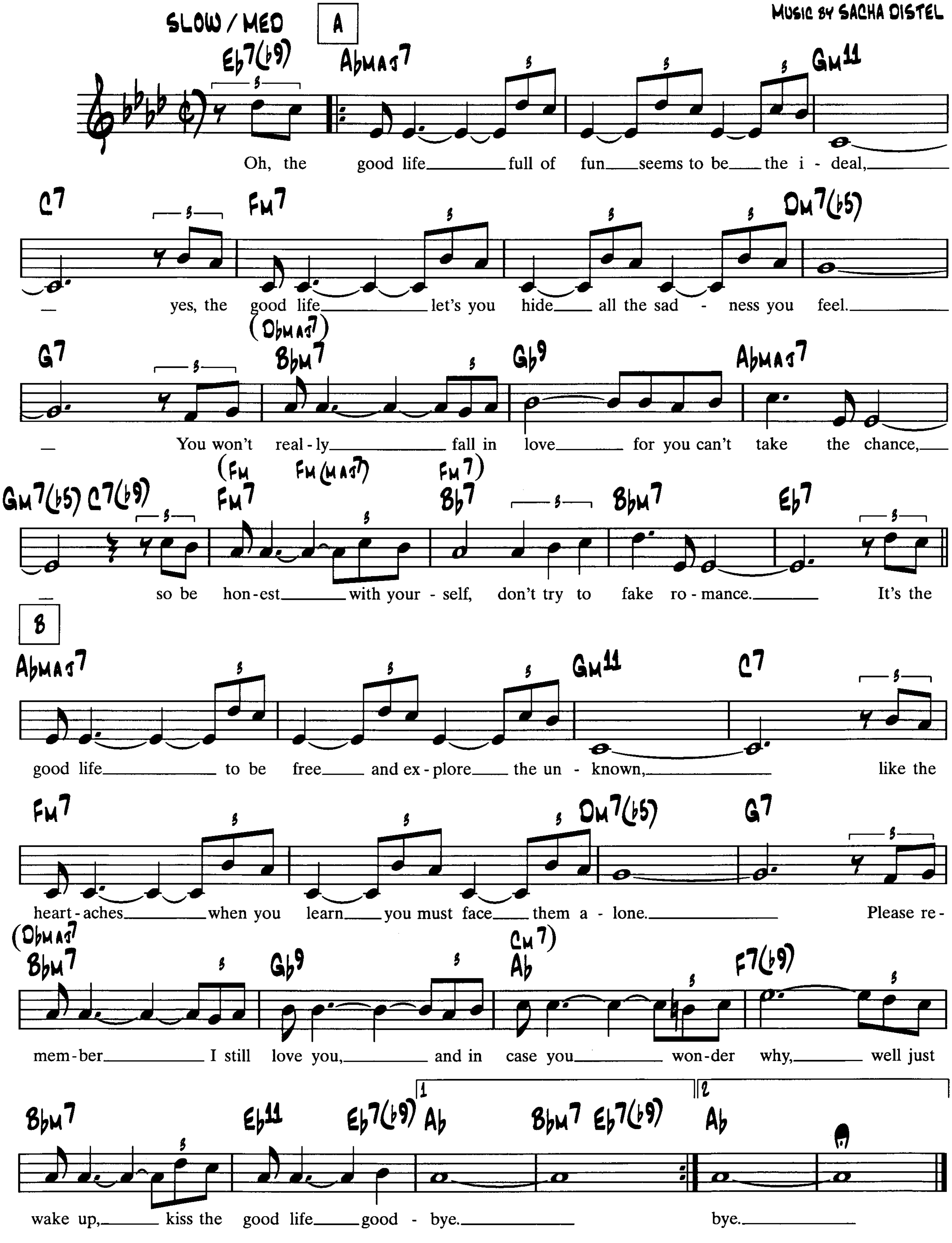
THE GOOD LIFE

WORDS BY JACK REARDON
MUSIC BY SACHA DISTEL


SLOW / MED
A
Eb7(b9) AbMAJ7 GM11
Oh, the good life full of fun seems to be the i - deal,
C7 FM7 DM7(b5)
yes, the good life let's you hide all the sad - ness you feel.
G7 (DbMAJ7) BbM7 Gb9 AbMAJ7
You won't real - ly fall in love for you can't take the chance,
GM7(b5) C7(b9) (FM FM(MAJ7) FM7) FM7 Bb7 BbM7 Eb7
so be hon - est with your - self, don't try to fake ro - mance. It's the
B
AbMAJ7 GM11 C7
good life to be free and ex - plore the un - known, like the
FM7 DM7(b5) G7
heart - aches when you learn you must face them a - lone. Please re -
(DbMAJ7 BbM7 Gb9 (CM7) Ab F7(b9)
mem - ber I still love you, and in case you won - der why, well just
BbM7 Eb11 Eb7(b9) Ab BbM7 Eb7(b9) Ab
1 2
wake up, kiss the good life good - bye. bye.

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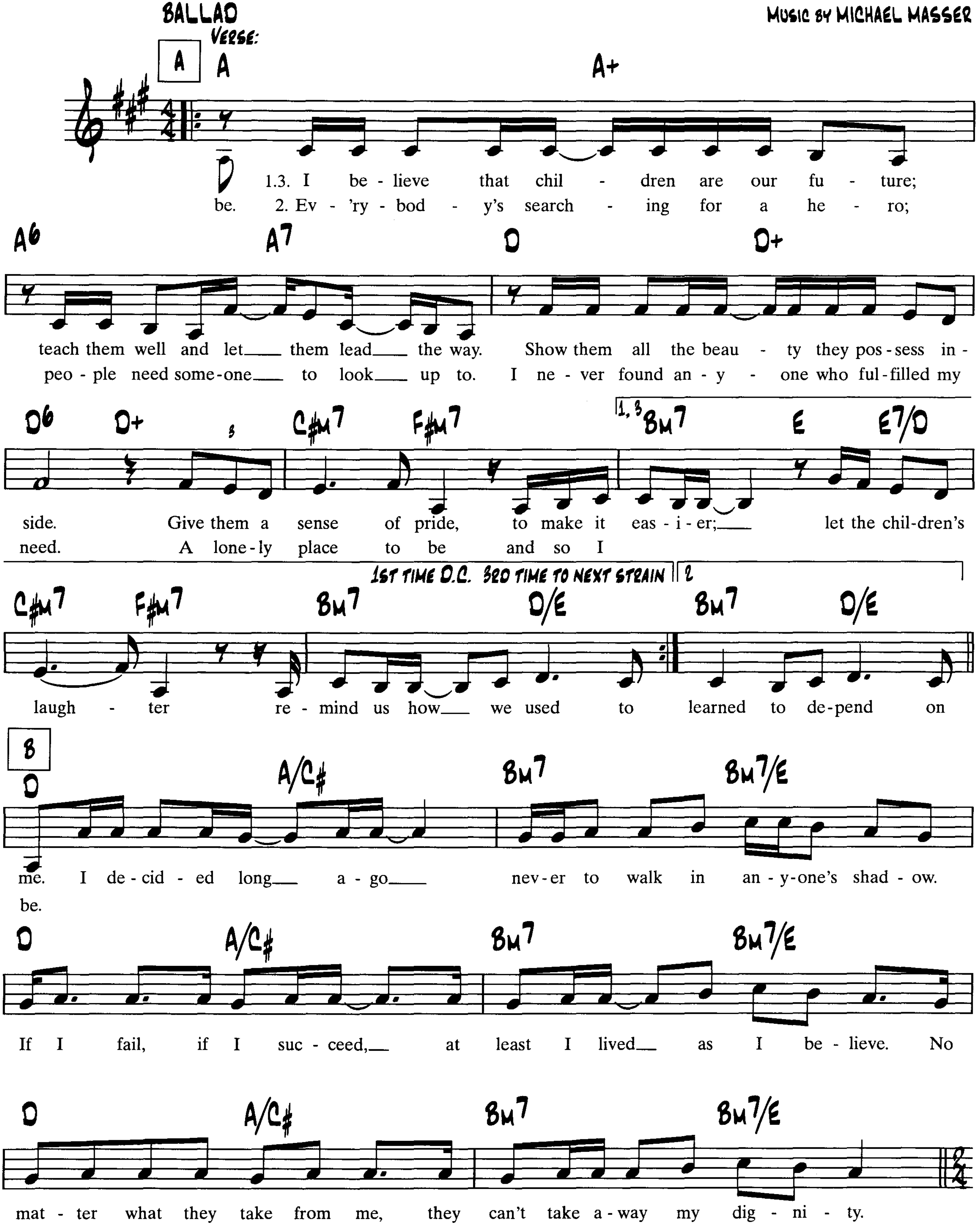
THE GREATEST LOVE OF ALL

Words by LINDA CREED
Music by MICHAEL MASSER


BALLAD
VERSE:
A
A A+
1.3. I be - lieve that chil - dren are our fu - ture;
be. 2. Ev - 'ry - bod - y's search - ing for a he - ro;
A6 A7 D D+
teach them well and let them lead the way. Show them all the beau - ty they pos - sess in -
peo - ple need some-one to look up to. I ne - ver found an - y - one who ful-filled my
D6 D+ C♯m7 F♯m7 1,3 Bm7 E E7/D
side. Give them a sense of pride, to make it eas - i - er; let the chil-dren's
need. A lone-ly place to be and so I
1st time D.C. 2nd time to next strain 2
C♯m7 F♯m7 Bm7 D/E Bm7 D/E
laugh - ter re - mind us how we used to learned to de-pend on
B
D A/C♯ Bm7 Bm7/E
me. I de-cid - ed long a - go nev-er to walk in an - y-one's shad - ow.
be.
D A/C♯ Bm7 Bm7/E
If I fail, if I suc - ceed, at least I lived as I be - lieve. No
D A/C♯ Bm7 Bm7/E
mat - ter what they take from me, they can't take a-way my dig - ni - ty.

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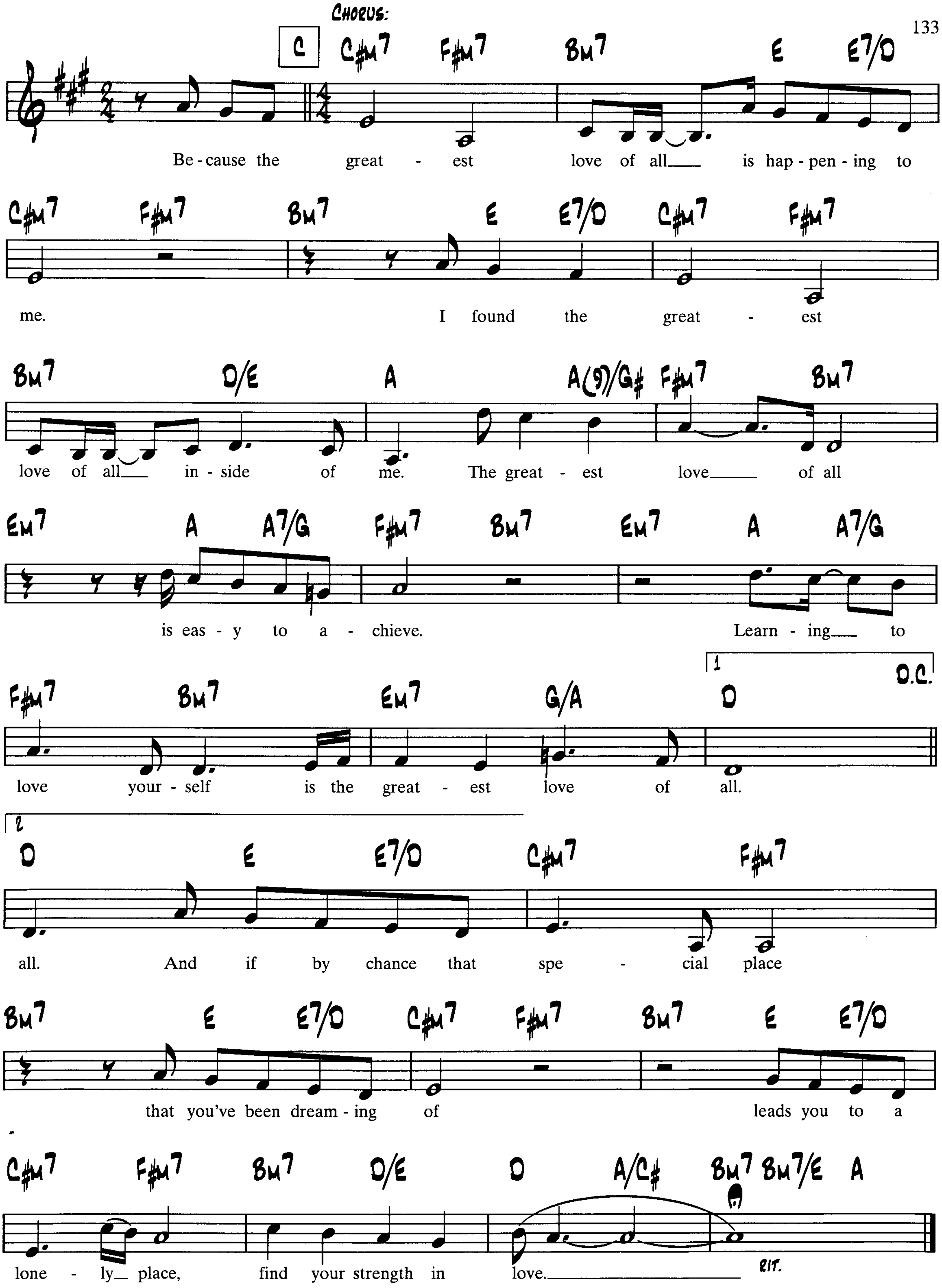
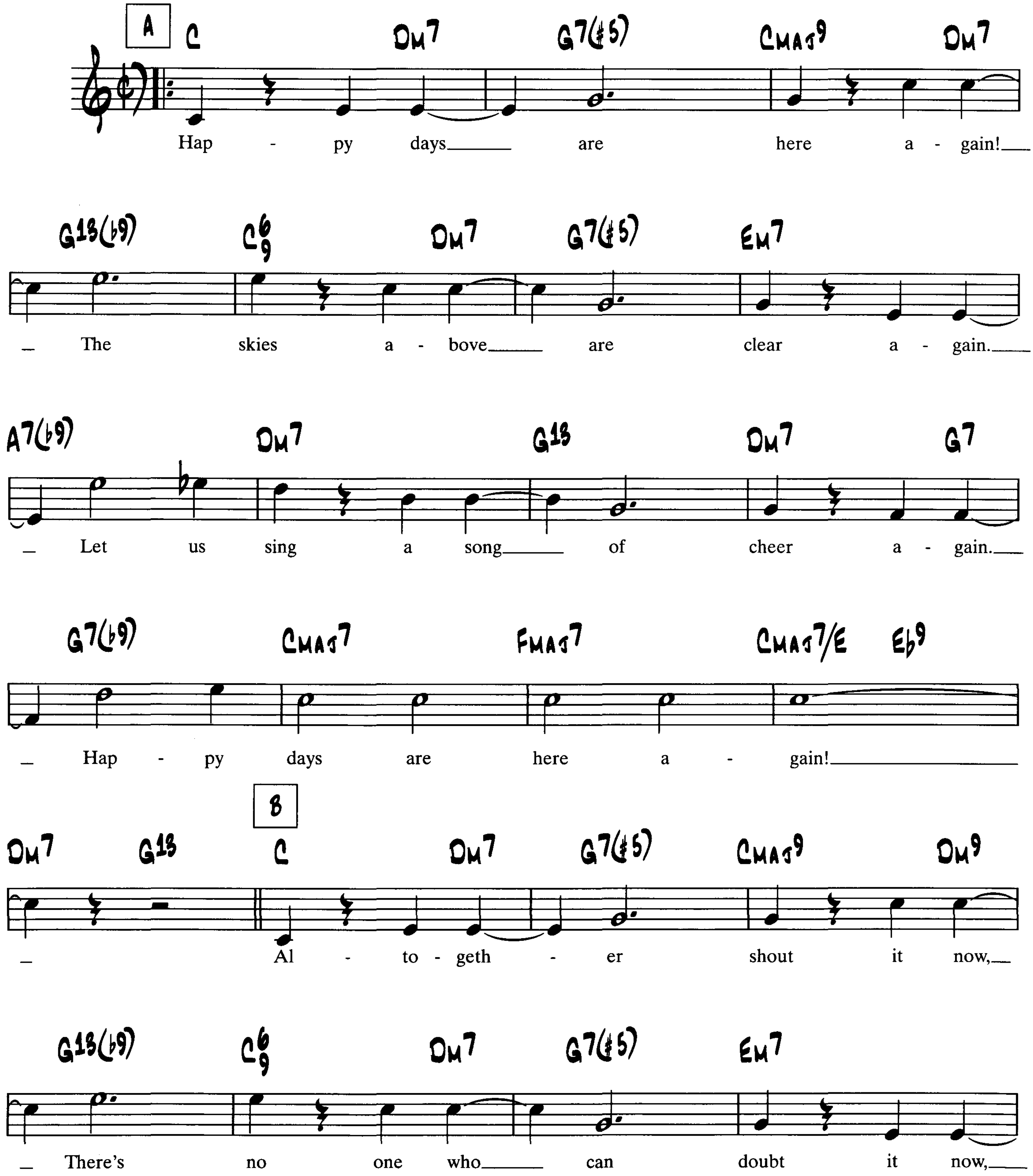

CHORUS:
C
C♯m7 F♯m7 Bm7 E E7/D
Be-cause the great - est love of all is hap-pen-ing to
C♯m7 F♯m7 Bm7 E E7/D C♯m7 F♯m7
me. I found the great - est
Bm7 D/E A A(9)/G♯ F♯m7 Bm7
love of all in-side of me. The great - est love of all
Em7 A A7/G F♯m7 Bm7 Em7 A A7/G
is eas - y to a - chieve. Learn - ing to
F♯m7 Bm7 Em7 G/A D
1
D.C.
love your - self is the great - est love of all.
2
D E E7/D C♯m7 F♯m7
all. And if by chance that spe - cial place
Bm7 E E7/D C♯m7 F♯m7 Bm7 E E7/D
that you've been dream-ing of leads you to a
C♯m7 F♯m7 Bm7 D/E D A/C♯ Bm7 Bm7/E A
lone - ly place, find your strength in love.
RIT.

HAPPY DAYS ARE HERE AGAIN

MEDIUM

WORDS BY JACK YELLEN
MUSIC BY MILTON AGER


A
C
Dm7
G7(#5)
Cmaj9
Dm7
Hap - py days are here a - gain!
G13(b9)
C6/9
Dm7
G7(#5)
Em7
The skies a - bove are clear a - gain.
A7(b9)
Dm7
G13
Dm7
G7
Let us sing a song of cheer a - gain.
G7(b9)
Cmaj7
Fmaj7
Cmaj7/E
Eb9
Hap - py days are here a - gain!
B
Dm7
G13
C
Dm7
G7(#5)
Cmaj9
Dm9
Al - to - geth - er shout it now,
G13(b9)
C6/9
Dm7
G7(#5)
Em7
There's no one who can doubt it now,

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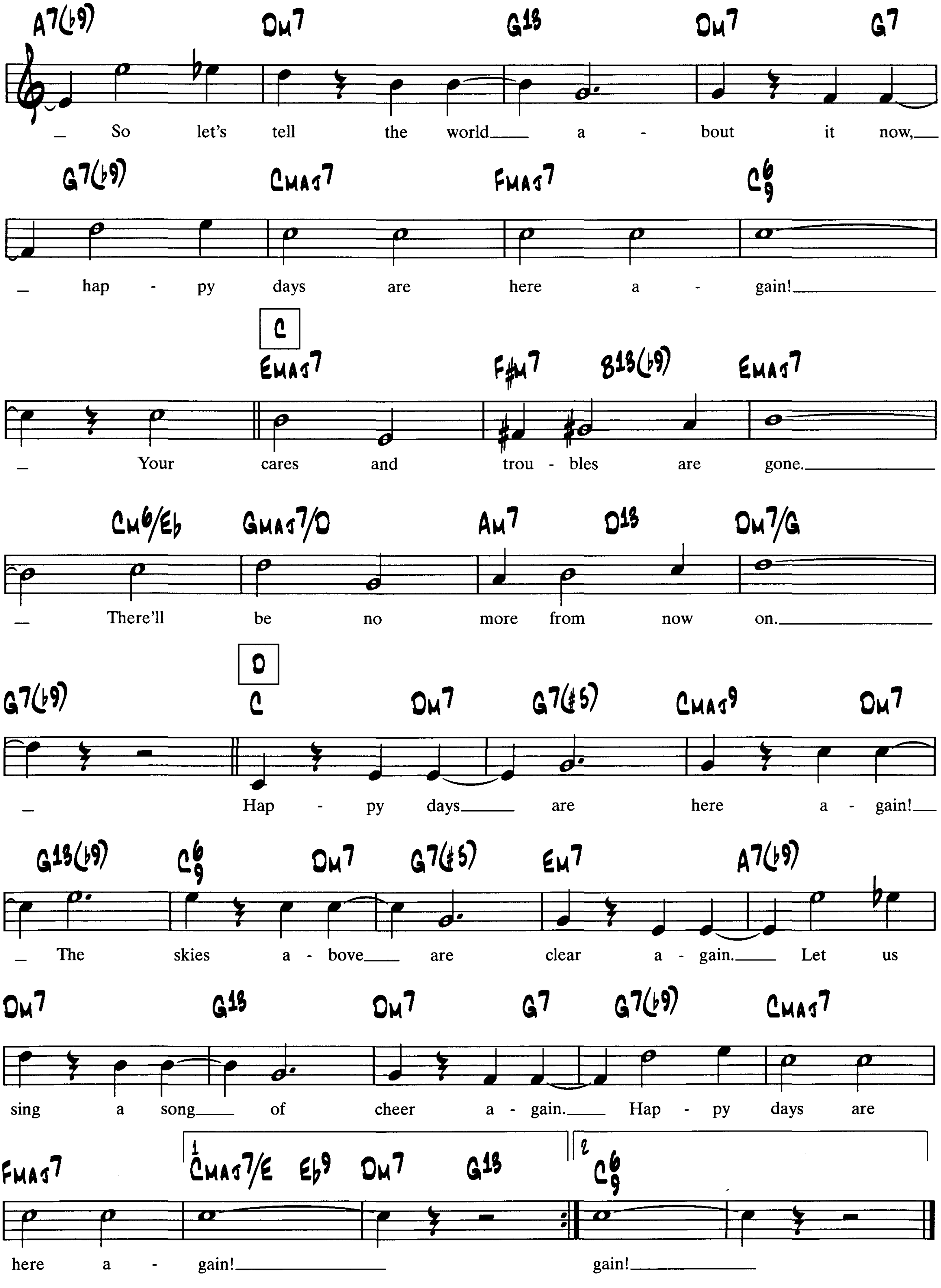
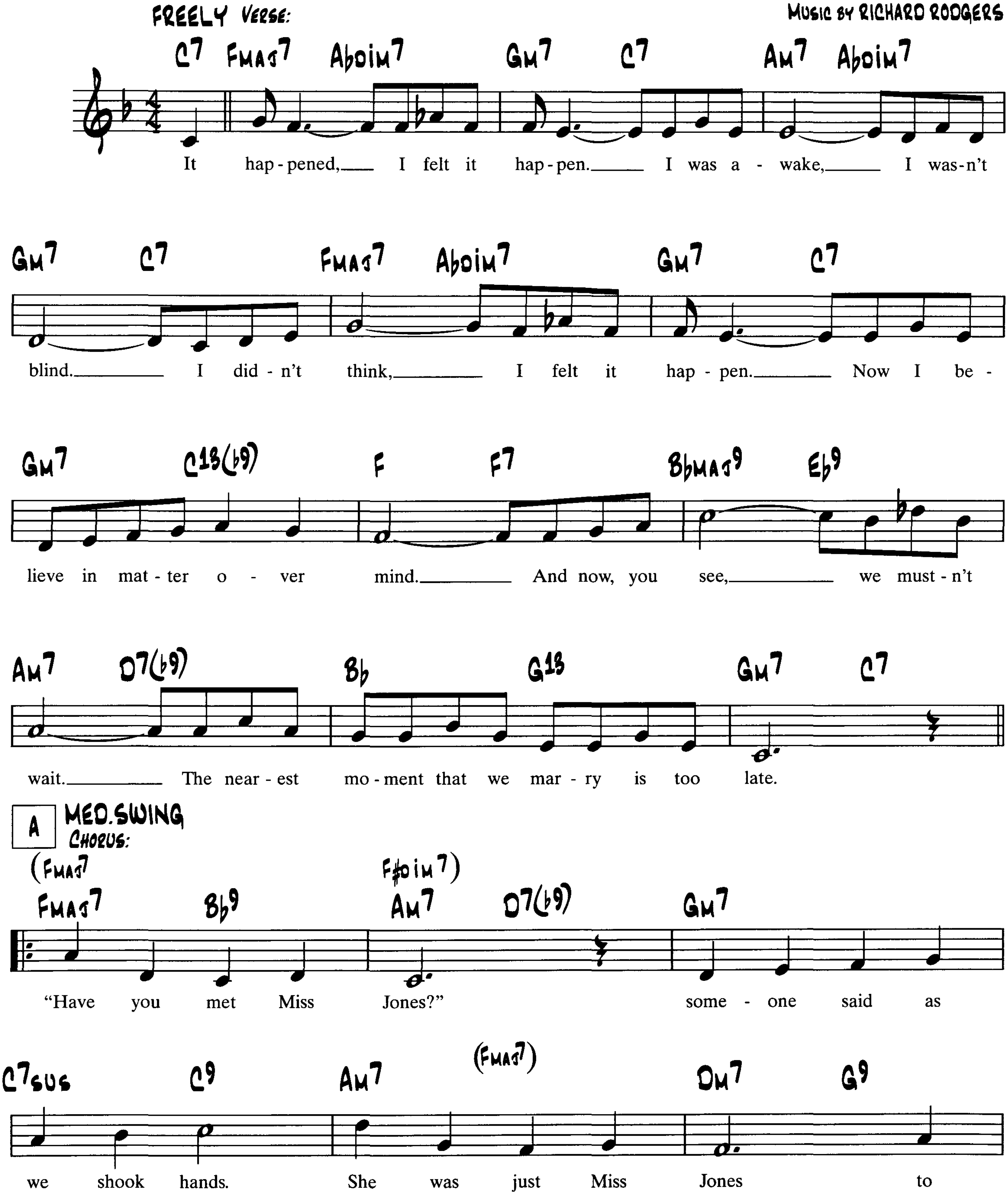

A7(♭9) Dm7 G13 Dm7 G7
_ So let's tell the world___ a - bout it now,___
G7(♭9) Cmaj7 Fmaj7 C6/9
_ hap - py days are here a - gain!___
C
Emaj7 F♯m7 B13(♭9) Emaj7
_ Your cares and trou - bles are gone.___
Cm6/E♭ Gmaj7/D Am7 D13 Dm7/G
_ There'll be no more from now on.___
D
G7(♭9) C Dm7 G7(♯5) Cmaj9 Dm7
_ Hap - py days___ are here a - gain!___
G13(♭9) C6/9 Dm7 G7(♯5) Em7 A7(♭9)
_ The skies a - bove___ are clear a - gain.___ Let us
Dm7 G13 Dm7 G7 G7(♭9) Cmaj7
sing a song___ of cheer a - gain.___ Hap - py days are
Fmaj7 1 Cmaj7/E E♭9 Dm7 G13 2 C6/9
here a - gain!___ gain!___

HAVE YOU MET MISS JONES?

WORDS BY LORENZ HART
MUSIC BY RICHARD RODGERS


FREELY VERSE:
C7 FMAJ7 A♭DIM7 GM7 C7 AM7 A♭DIM7
It hap - pened, I felt it hap - pen. I was a - wake, I was - n't
GM7 C7 FMAJ7 A♭DIM7 GM7 C7
blind. I did - n't think, I felt it hap - pen. Now I be -
GM7 C13(♭9) F F7 B♭MAJ9 E♭9
lieve in mat - ter o - ver mind. And now, you see, we must - n't
AM7 D7(♭9) B♭ G13 GM7 C7
wait. The near - est mo - ment that we mar - ry is too late.
A
MED. SWING
CHORUS:
(FMAJ7 F♯DIM7)
FMAJ7 B♭9 AM7 D7(♭9) GM7
"Have you met Miss Jones?" some - one said as
C7SUS C9 AM7 (FMAJ7) DM7 G9
we shook hands. She was just Miss Jones to

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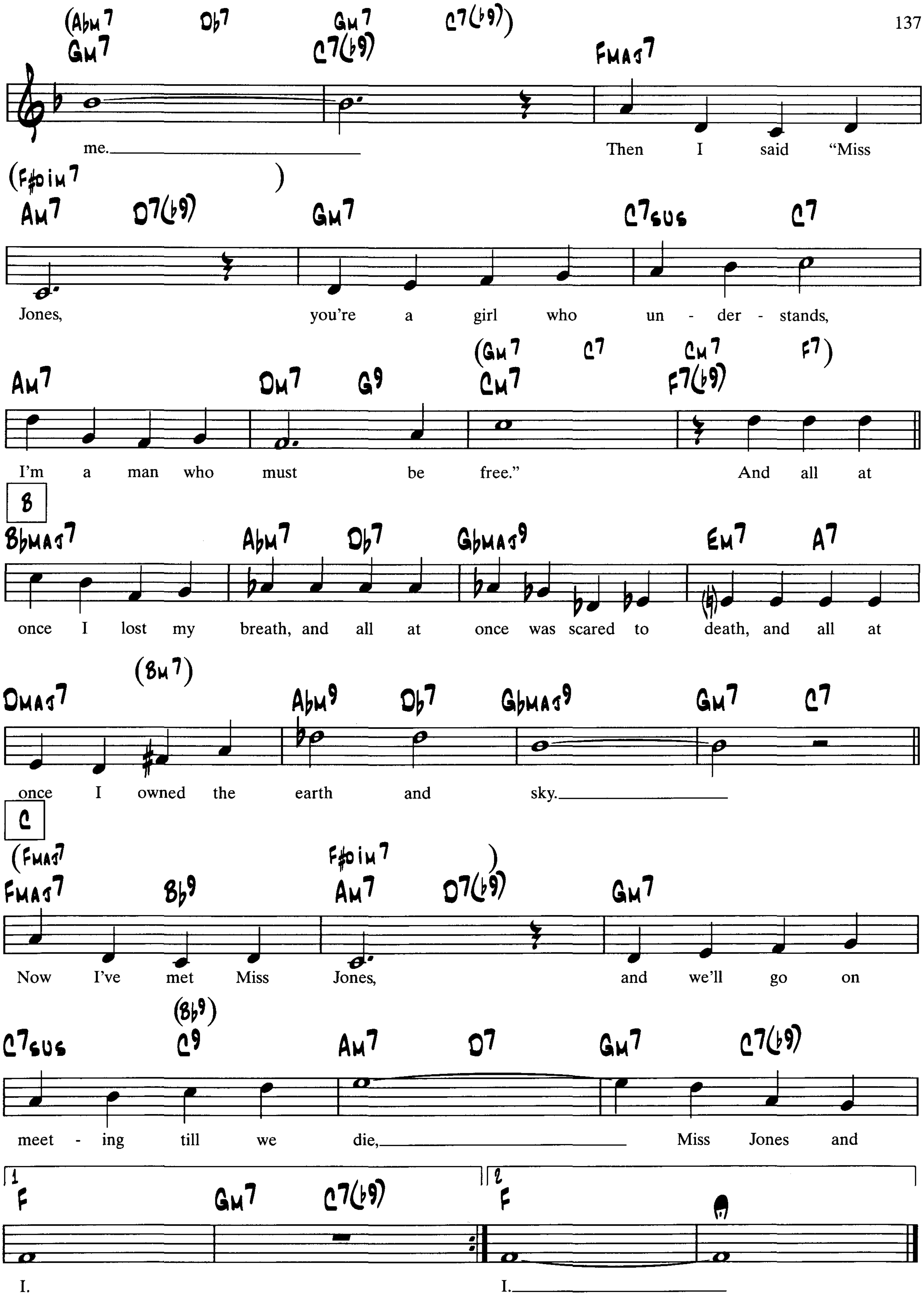
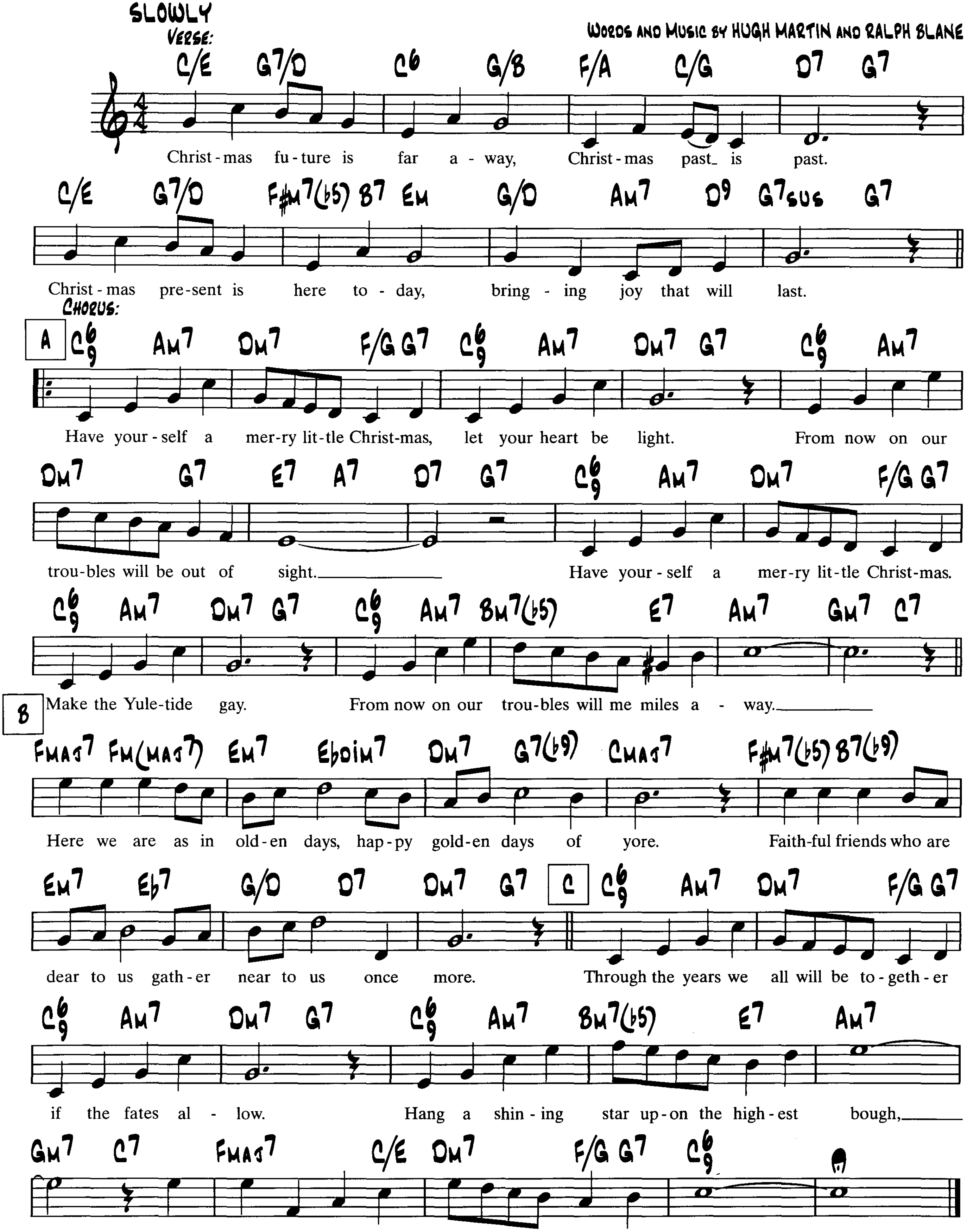

(Abm7 Db7 Gm7 C7(b9))
Gm7 C7(b9) Fmaj7
me. Then I said "Miss
(F#dim7)
Am7 D7(b9) Gm7 C7sus C7
Jones, you're a girl who un - der - stands,
(Gm7 C7 Cm7 F7)
Am7 Dm7 G9 Cm7 F7(b9)
I'm a man who must be free." And all at
B
Bbmaj7 Abm7 Db7 Gbmaj9 Em7 A7
once I lost my breath, and all at once was scared to death, and all at
(Bm7)
Dmaj7 Abm9 Db7 Gbmaj9 Gm7 C7
once I owned the earth and sky.
C
(Fmaj7 F#dim7)
Fmaj7 Bb9 Am7 D7(b9) Gm7
Now I've met Miss Jones, and we'll go on
(Bb9)
C7sus C9 Am7 D7 Gm7 C7(b9)
meet - ing till we die, Miss Jones and
1
F Gm7 C7(b9)
I.
2
F
I.

HAVE YOURSELF A MERRY LITTLE CHRISTMAS

WORDS AND MUSIC BY HUGH MARTIN AND RALPH BLANE


SLOWLY
VERSE:
C/E G7/D C6 G/B F/A C/G D7 G7
Christ-mas fu-ture is far a-way, Christ-mas past_ is past.
C/E G7/D F#m7(b5) B7 Em G/D Am7 D9 G7sus G7
Christ-mas pre-sent is here to-day, bring-ing joy that will last.
CHORUS:
A
C6/9 Am7 Dm7 F/G G7 C6/9 Am7 Dm7 G7 C6/9 Am7
Have your-self a mer-ry lit-tle Christ-mas, let your heart be light. From now on our
Dm7 G7 E7 A7 D7 G7 C6/9 Am7 Dm7 F/G G7
trou-bles will be out of sight.___ Have your-self a mer-ry lit-tle Christ-mas.
C6/9 Am7 Dm7 G7 C6/9 Am7 Bm7(b5) E7 Am7 Gm7 C7
B
Make the Yule-tide gay. From now on our trou-bles will me miles a-way.___
Fmaj7 Fm(maj7) Em7 Ebdim7 Dm7 G7(b9) Cmaj7 F#m7(b5) B7(b9)
Here we are as in old-en days, hap-py gold-en days of yore. Faith-ful friends who are
Em7 Eb7 G/D D7 Dm7 G7 C C6/9 Am7 Dm7 F/G G7
dear to us gath-er near to us once more. Through the years we all will be to-geth-er
C6/9 Am7 Dm7 G7 C6/9 Am7 Bm7(b5) E7 Am7
if the fates al-low. Hang a shin-ing star up-on the high-est bough,___
Gm7 C7 Fmaj7 C/E Dm7 F/G G7 C6/9
___ and have your-self a mer-ry lit-tle Christ-mas now.___

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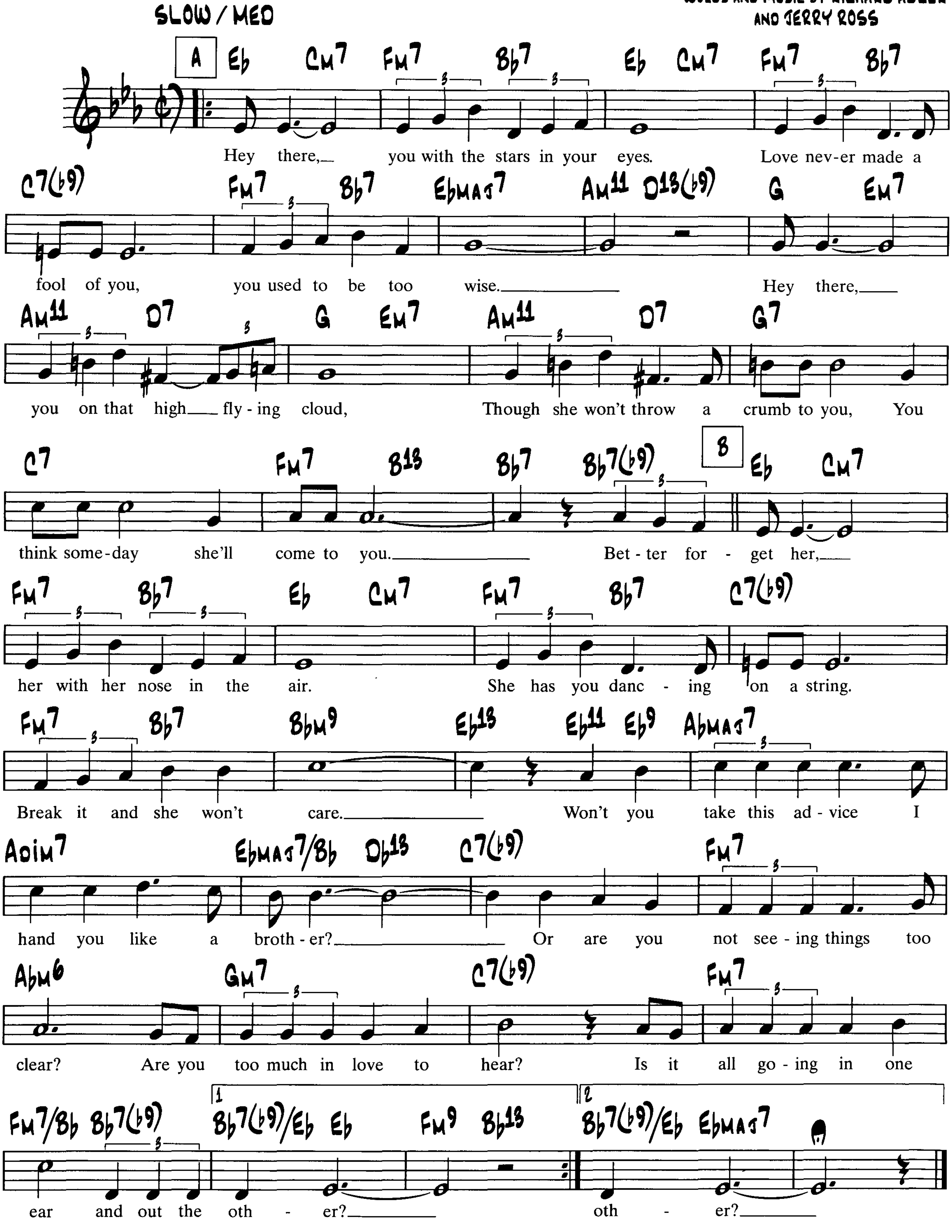
HEY THERE

WORDS AND MUSIC BY RICHARD ADLER
AND JERRY ROSS


SLOW / MED
A
E♭ CM7 FM7 B♭7 E♭ CM7 FM7 B♭7
Hey there,__ you with the stars in your eyes. Love nev-er made a
C7(♭9) FM7 B♭7 E♭MAJ7 AM11 D13(♭9) G EM7
fool of you, you used to be too wise.___ Hey there,___
AM11 D7 G EM7 AM11 D7 G7
you on that high__ fly-ing cloud, Though she won't throw a crumb to you, You
C7 FM7 B13 B♭7 B♭7(♭9)
think some-day she'll come to you.___ Bet-ter for-get her,___
B
E♭ CM7
FM7 B♭7 E♭ CM7 FM7 B♭7 C7(♭9)
her with her nose in the air. She has you danc-ing on a string.
FM7 B♭7 B♭M9 E♭13 E♭11 E♭9 A♭MAJ7
Break it and she won't care.___ Won't you take this ad-vice I
ADIM7 E♭MAJ7/B♭ D♭13 C7(♭9) FM7
hand you like a broth-er?___ Or are you not see-ing things too
A♭M6 GM7 C7(♭9) FM7
clear? Are you too much in love to hear? Is it all go-ing in one
FM7/B♭ B♭7(♭9)
1
B♭7(♭9)/E♭ E♭ FM9 B♭13
2
B♭7(♭9)/E♭ E♭MAJ7
ear and out the oth-er?___ oth-er?___

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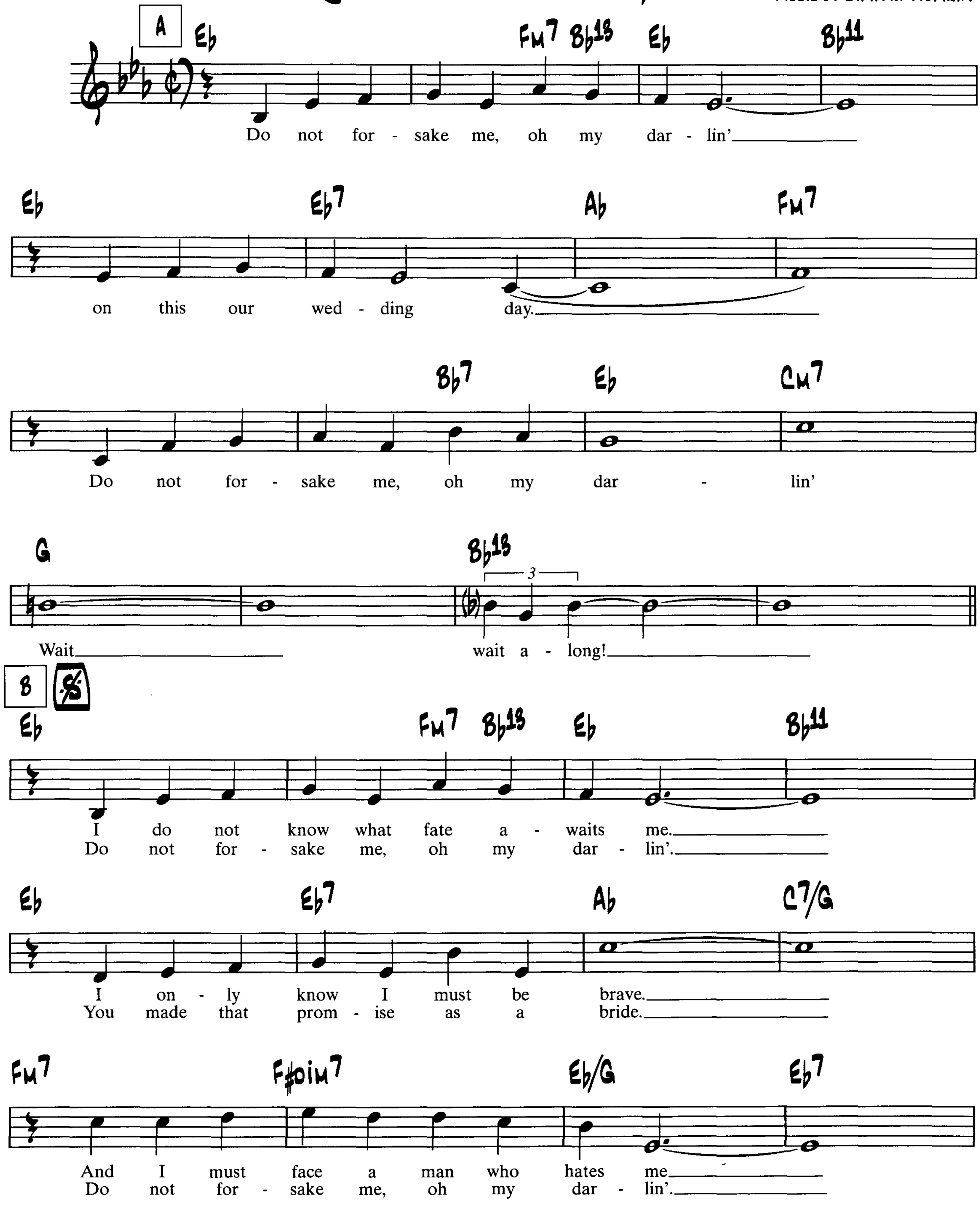
HIGH NOON
(DO NOT FORSAKE ME)

MODERATE

LYRIC BY NED WASHINGTON
MUSIC BY DIMITRI TIOMKIN


A
Eb
Fm7 Bb13
Eb
Bb11
Do not for - sake me, oh my dar - lin'
Eb
Eb7
Ab
Fm7
on this our wed - ding day.
Bb7
Eb
Cm7
Do not for - sake me, oh my dar - lin'
G
Bb13
3
Wait wait a - long!
B
Eb
Fm7 Bb13
Eb
Bb11
I do not know what fate a - waits me.
Do not for - sake me, oh my dar - lin'.
Eb
Eb7
Ab
C7/G
I on - ly know I must be brave.
You made that prom - ise as a bride.
Fm7
F#dim7
Eb/G
Eb7
And I must face a man who hates me
Do not for - sake me, oh my dar - lin'.

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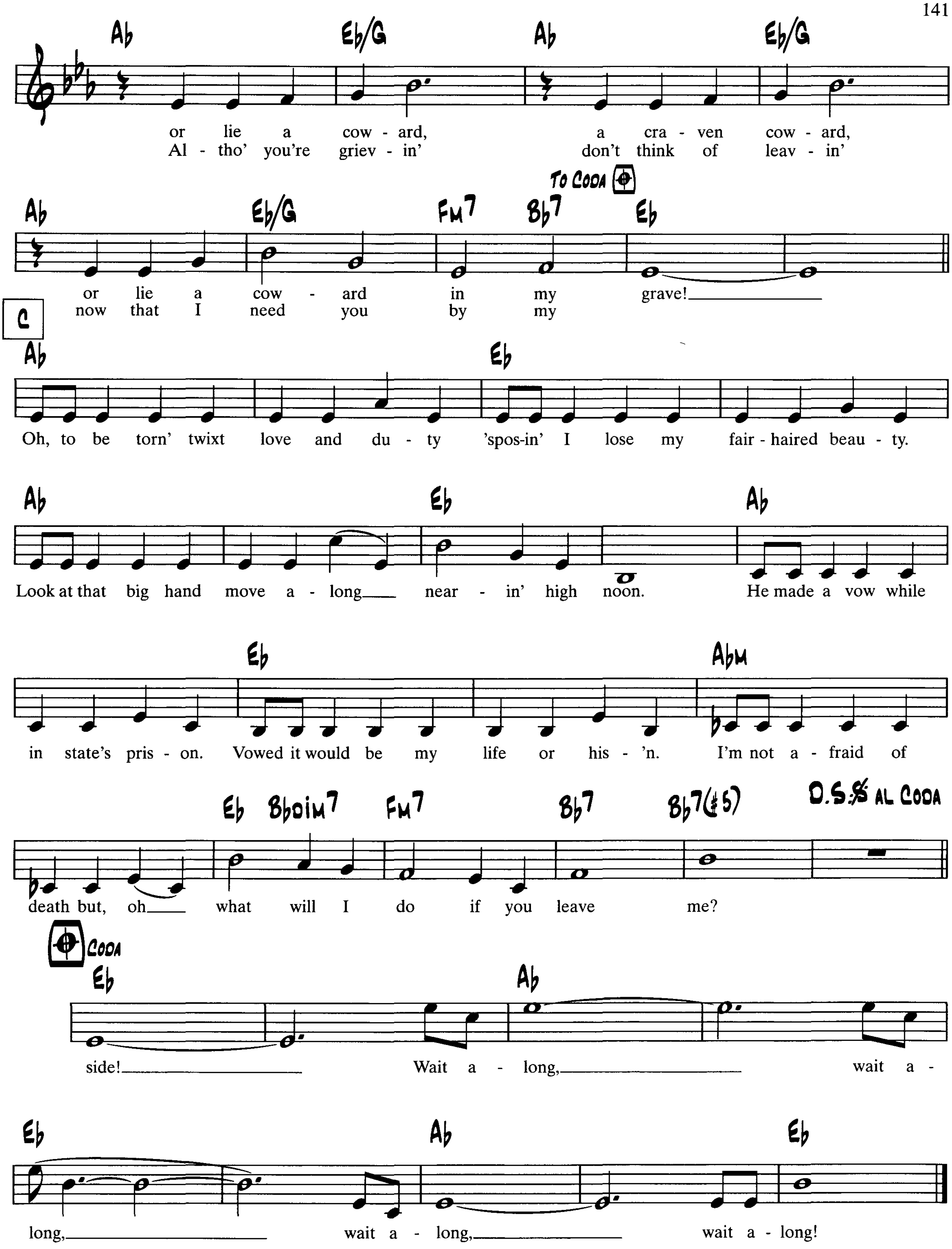
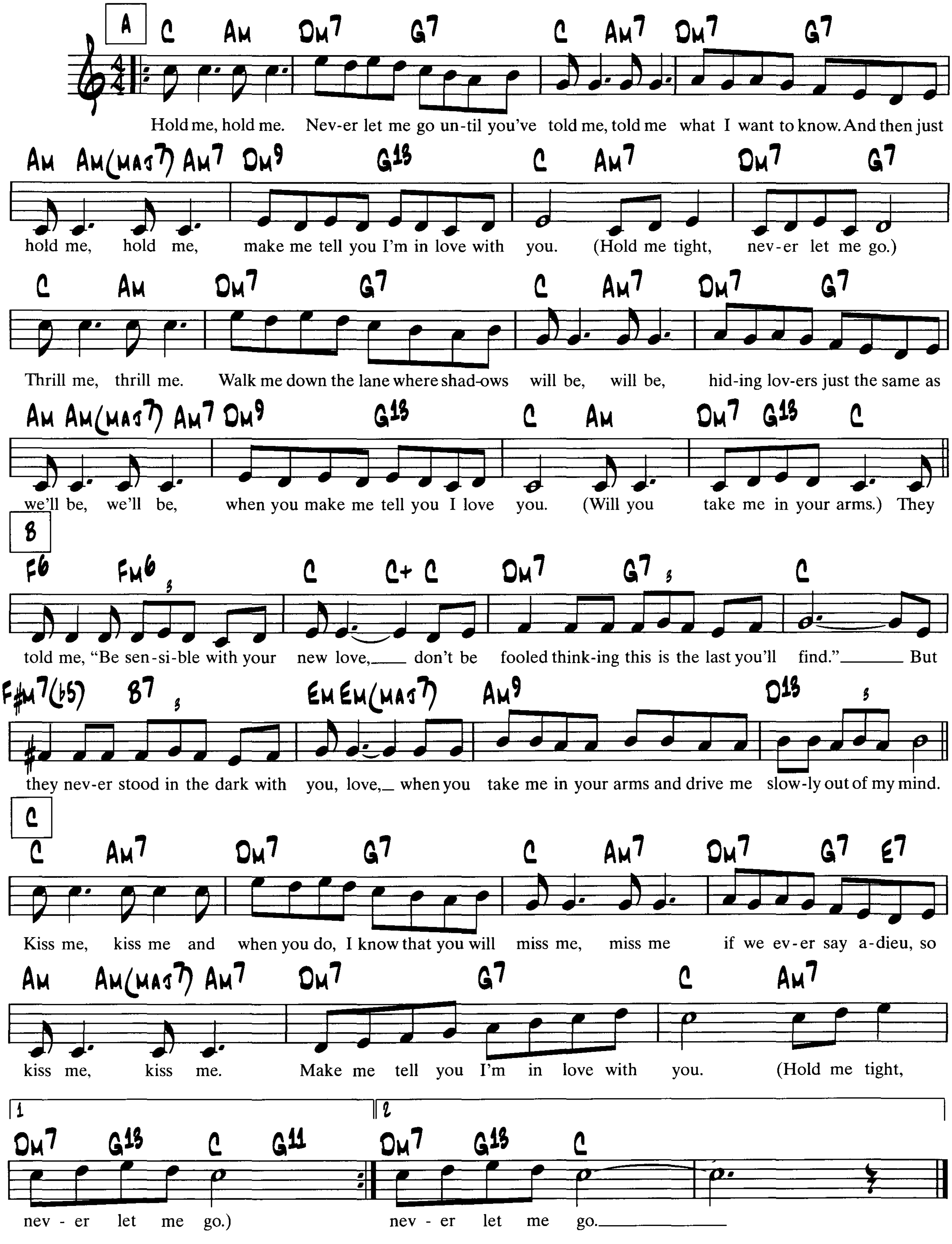

Ab Eb/G Ab Eb/G
or lie a cow - ard, a cra - ven cow - ard,
Al - tho' you're griev - in' don't think of leav - in'
To Coda
Ab Eb/G Fm7 Bb7 Eb
or lie a cow - ard in my grave!
C
now that I need you by my
Ab Eb
Oh, to be torn' twixt love and du - ty 'spos-in' I lose my fair - haired beau - ty.
Ab Eb Ab
Look at that big hand move a - long near - in' high noon. He made a vow while
Eb Abm
in state's pris - on. Vowed it would be my life or his - 'n. I'm not a - fraid of
Eb Bbdim7 Fm7 Bb7 Bb7(#5) D.S. al Coda
death but, oh what will I do if you leave me?
Coda
Eb Ab
side! Wait a - long, wait a -
Eb Ab Eb
long, wait a - long, wait a - long!

HOLD ME, THRILL ME, KISS ME

SLOW SWING

WORDS AND MUSIC BY HARRY NOBLE


A
C Am Dm7 G7 C Am7 Dm7 G7
Hold me, hold me. Nev-er let me go un-til you've told me, told me what I want to know. And then just
Am Am(maj7) Am7 Dm9 G13 C Am7 Dm7 G7
hold me, hold me, make me tell you I'm in love with you. (Hold me tight, nev-er let me go.)
C Am Dm7 G7 C Am7 Dm7 G7
Thrill me, thrill me. Walk me down the lane where shad-ows will be, will be, hid-ing lov-ers just the same as
Am Am(maj7) Am7 Dm9 G13 C Am Dm7 G13 C
we'll be, we'll be, when you make me tell you I love you. (Will you take me in your arms.) They
B
F6 Fm6 C C+ C Dm7 G7 C
told me, "Be sen-si-ble with your new love, don't be fooled think-ing this is the last you'll find." But
F#m7(b5) B7 Em Em(maj7) Am9 D13
they nev-er stood in the dark with you, love, when you take me in your arms and drive me slow-ly out of my mind.
C
C Am7 Dm7 G7 C Am7 Dm7 G7 E7
Kiss me, kiss me and when you do, I know that you will miss me, miss me if we ev-er say a-dieu, so
Am Am(maj7) Am7 Dm7 G7 C Am7
kiss me, kiss me. Make me tell you I'm in love with you. (Hold me tight,
1
Dm7 G13 C G11
nev - er let me go.)
2
Dm7 G13 C
nev - er let me go.

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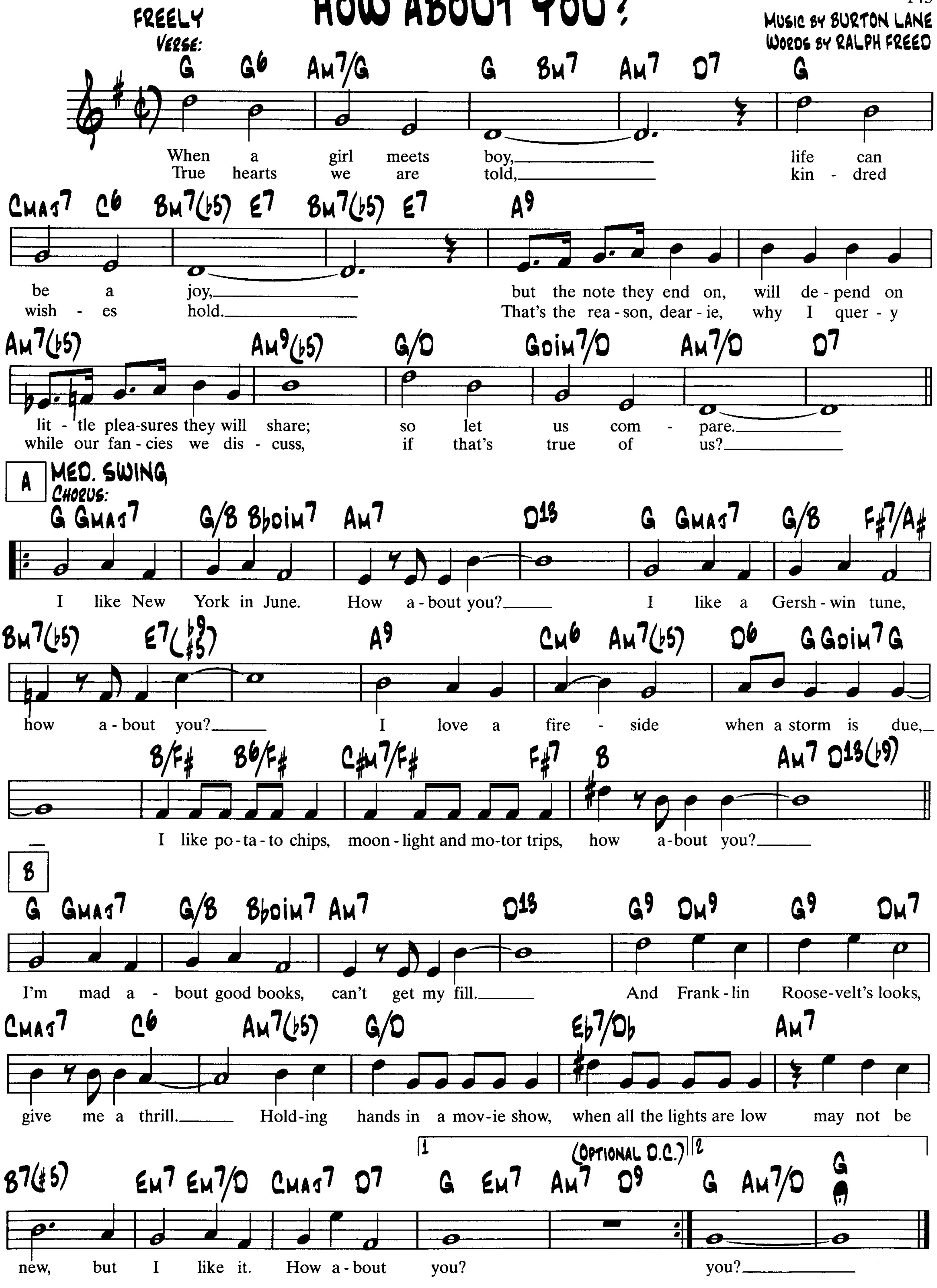
HOW ABOUT YOU?

MUSIC BY BURTON LANE
WORDS BY RALPH FREED


FREELY
VERSE:
G G6 AM7/G G BM7 AM7 D7 G
When a girl meets boy, life can
True hearts we are told, kin - dred
CMAJ7 C6 BM7(b5) E7 BM7(b5) E7 A9
be a joy, but the note they end on, will de - pend on
wish - es hold. That's the rea - son, dear - ie, why I quer - y
AM7(b5) AM9(b5) G/D GDIM7/D AM7/D D7
lit - tle plea-sures they will share; so let us com - pare.
while our fan - cies we dis - cuss, if that's true of us?
A
MED. SWING
CHORUS:
G GMAJ7 G/B BbDIM7 AM7 D13 G GMAJ7 G/B F#7/A#
I like New York in June. How a - bout you? I like a Gersh - win tune,
BM7(b5) E7(b9 #5) A9 CM6 AM7(b5) D6 G GDIM7 G
how a - bout you? I love a fire - side when a storm is due,
B/F# B6/F# C#M7/F# F#7 B AM7 D13(b9)
I like po - ta - to chips, moon - light and mo - tor trips, how a - bout you?
B
G GMAJ7 G/B BbDIM7 AM7 D13 G9 DM9 G9 DM7
I'm mad a - bout good books, can't get my fill. And Frank - lin Roose - velt's looks,
CMAJ7 C6 AM7(b5) G/D Eb7/Db AM7
give me a thrill. Hold - ing hands in a mov - ie show, when all the lights are low may not be
1 (OPTIONAL D.C.) 2
B7(#5) EM7 EM7/D CMAJ7 D7 G EM7 AM7 D9 G AM7/D G
new, but I like it. How a - bout you? you?

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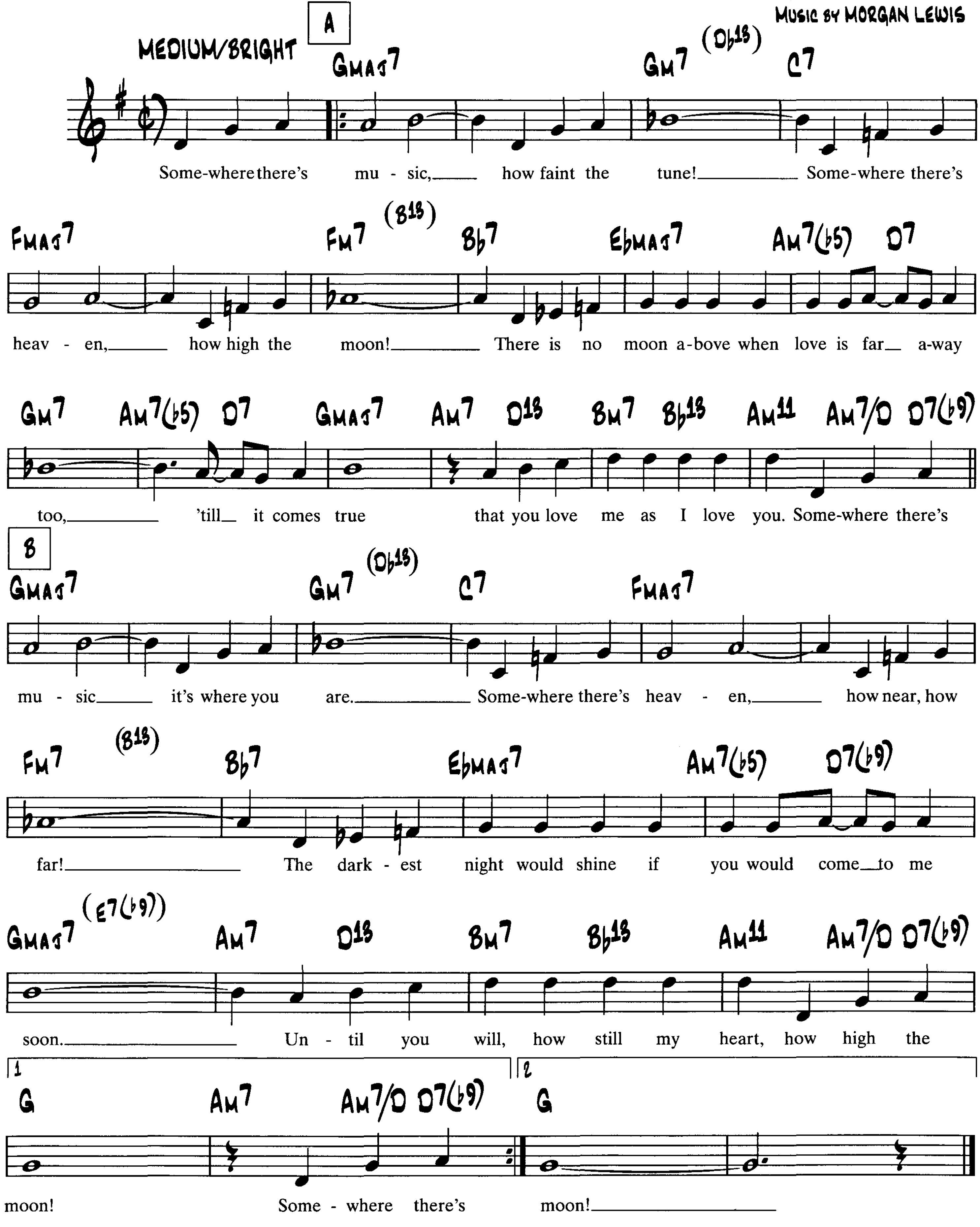
HOW HIGH THE MOON

WORDS BY NANCY HAMILTON
MUSIC BY MORGAN LEWIS


MEDIUM/BRIGHT
A
GMAJ7
GM7 (Db13) C7
Some-where there's mu - sic, how faint the tune! Some-where there's
FMAJ7 FM7 (B13) Bb7 EbMAJ7 AM7(b5) D7
heav - en, how high the moon! There is no moon a-bove when love is far a-way
GM7 AM7(b5) D7 GMAJ7 AM7 D13 BM7 Bb13 AM11 AM7/D D7(b9)
too, 'till it comes true that you love me as I love you. Some-where there's
B
GMAJ7 GM7 (Db13) C7 FMAJ7
mu - sic it's where you are. Some-where there's heav - en, how near, how
FM7 (B13) Bb7 EbMAJ7 AM7(b5) D7(b9)
far! The dark - est night would shine if you would come to me
GMAJ7 (E7(b9)) AM7 D13 BM7 Bb13 AM11 AM7/D D7(b9)
soon. Un - til you will, how still my heart, how high the
1
G AM7 AM7/D D7(b9)
moon! Some - where there's
2
G
moon!

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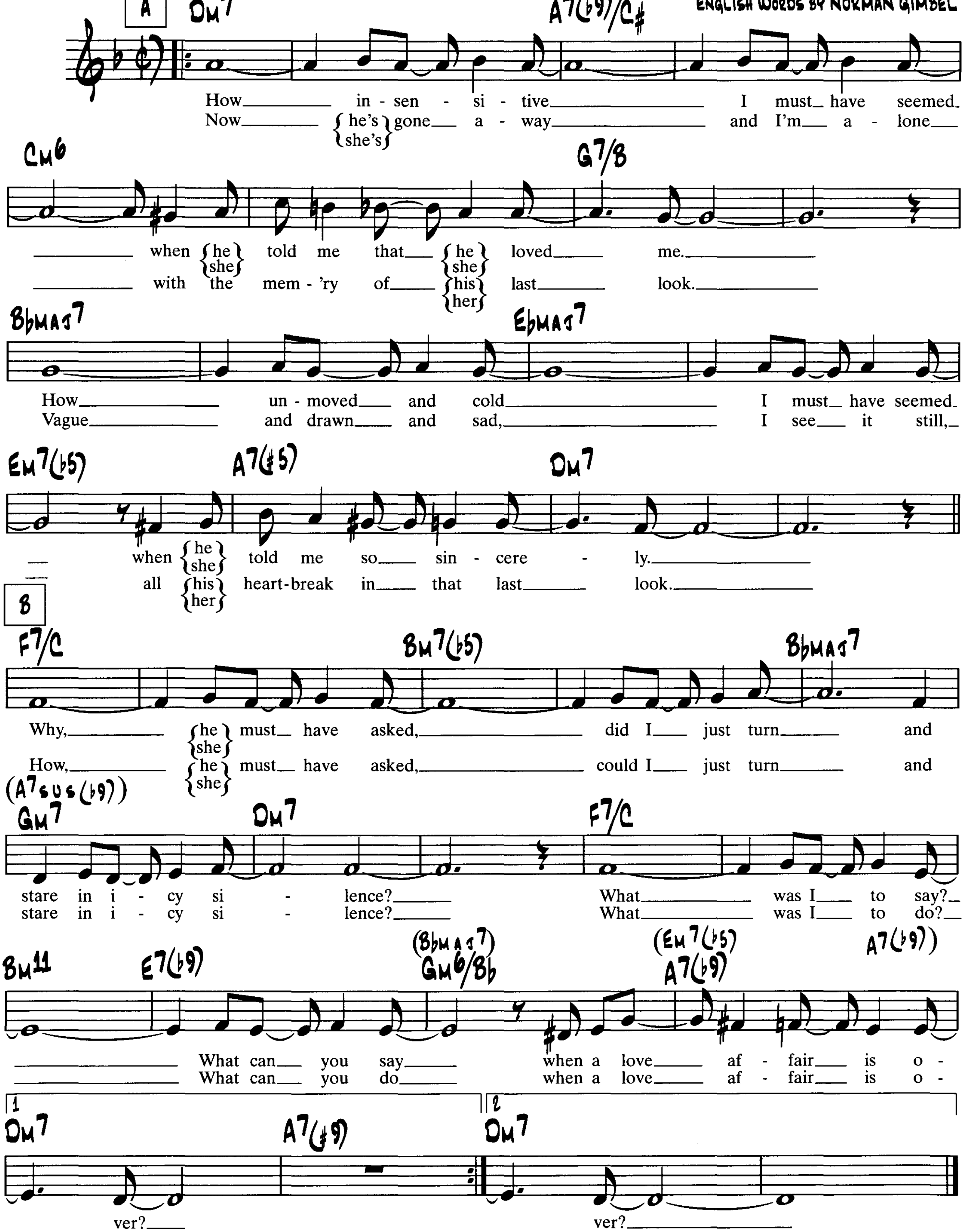
HOW INSENSITIVE

MUSIC BY ANTONIO CARLOS JOBIM
ORIGINAL WORDS BY VINICIUS DE MORAES
ENGLISH WORDS BY NORMAN GIMBEL

BOSSA NOVA


A
DM7 A7(b9)/C#
How in - sen - si - tive I must have seemed
Now {he's/she's} gone a - way and I'm a - lone
CM6 G7/B
when {he/she} told me that {he/she} loved me.
with the mem - 'ry of {his/her} last look.
BbMAJ7 EbMAJ7
How un - moved and cold I must have seemed
Vague and drawn and sad, I see it still,
EM7(b5) A7(#5) DM7
when {he/she} told me so sin - cere - ly.
all {his/her} heart-break in that last look.
B
F7/C BM7(b5) BbMAJ7
Why, {he/she} must have asked, did I just turn and
How, {he/she} must have asked, could I just turn and
(A7SUS(b9)) GM7 DM7 F7/C
stare in i - cy si - lence? What was I to say?
stare in i - cy si - lence? What was I to do?
BM11 E7(b9) (BbMAJ7) GM6/Bb (EM7(b5)) A7(b9) A7(b9))
What can you say when a love af - fair is o -
What can you do when a love af - fair is o -
1 DM7 A7(#9)
ver?
2 DM7
ver?

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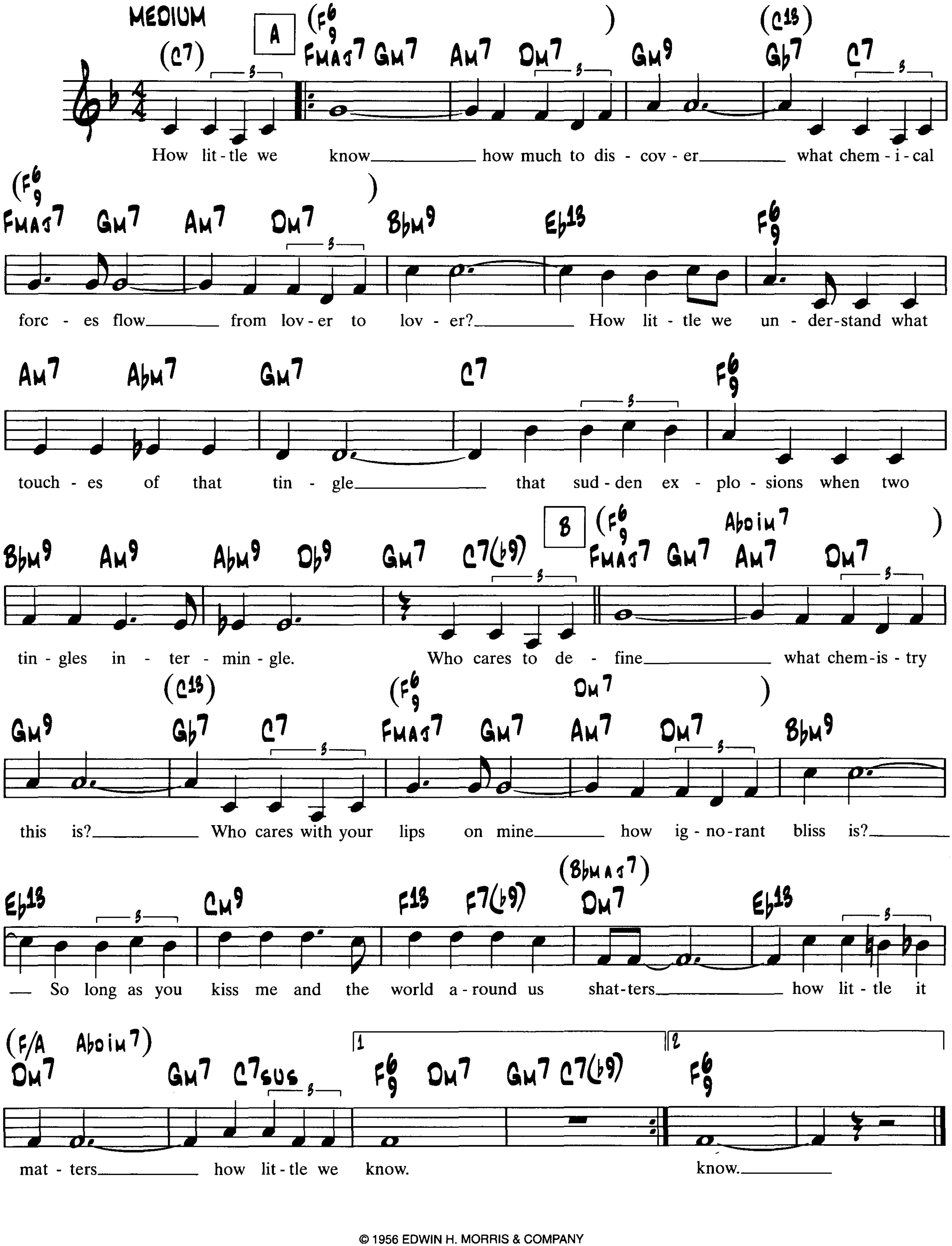
(HOW LITTLE IT MATTERS)

HOW LITTLE WE KNOW

WORDS BY CAROLYN LEIGH
MUSIC BY PHILIP SPRINGER


MEDIUM
A
(C7) (F6/9) FMAJ7 GM7 AM7 DM7 GM9 (C13) G♭7 C7
How lit-tle we know how much to dis-cov-er what chem-i-cal
(F6/9) FMAJ7 GM7 AM7 DM7 B♭M9 E♭13 F6/9
forc-es flow from lov-er to lov-er? How lit-tle we un-der-stand what
AM7 A♭M7 GM7 C7 F6/9
touch-es of that tin-gle that sud-den ex-plo-sions when two
B♭M9 AM9 A♭M9 D♭9 GM7 C7(♭9)
tin-gles in-ter-min-gle. Who cares to de-fine
B
(F6/9 A♭DIM7) FMAJ7 GM7 AM7 DM7
what chem-is-try
GM9 (C13) G♭7 C7 (F6/9 DM7) FMAJ7 GM7 AM7 DM7 B♭M9
this is? Who cares with your lips on mine how ig-no-rant bliss is?
E♭13 CM9 F13 F7(♭9) (B♭MAJ7) DM7 E♭13
So long as you kiss me and the world a-round us shat-ters how lit-tle it
(F/A A♭DIM7) DM7 GM7 C7SUS
mat-ters how lit-tle we
1
F6/9 DM7 GM7 C7(♭9)
know.
2
F6/9
know.

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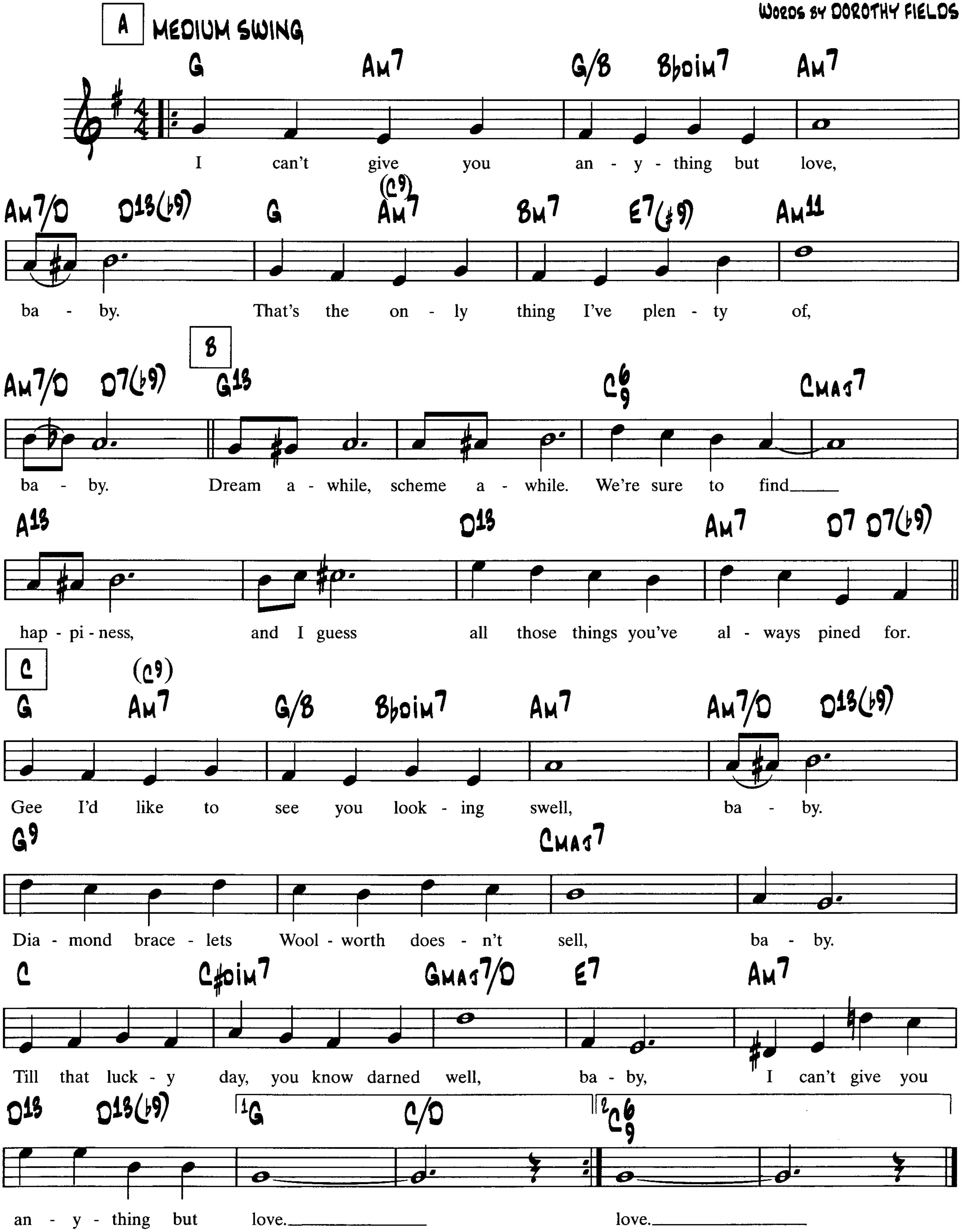
I CAN'T GIVE YOU ANYTHING BUT LOVE

MUSIC BY JIMMY MCHUGH,
WORDS BY DOROTHY FIELDS


A
MEDIUM SWING
G Am7 G/B B♭dim7 Am7
I can't give you an-y-thing but love,
Am7/D D13(♭9) G (C9) Am7 Bm7 E7(♯9) Am11
ba-by. That's the on-ly thing I've plen-ty of,
Am7/D D7(♭9)
ba-by.
B
G13 C6/9 Cmaj7
Dream a-while, scheme a-while. We're sure to find
A13 D13 Am7 D7 D7(♭9)
hap-pi-ness, and I guess all those things you've al-ways pined for.
C
G (C9) Am7 G/B B♭dim7 Am7 Am7/D D13(♭9)
Gee I'd like to see you look-ing swell, ba-by.
G9 Cmaj7
Dia-mond brace-lets Wool-worth does-n't sell, ba-by.
C C♯dim7 Gmaj7/D E7 Am7
Till that luck-y day, you know darned well, ba-by, I can't give you
D13 D13(♭9) 1 G C/D 2 C6/9
an-y-thing but love. love.

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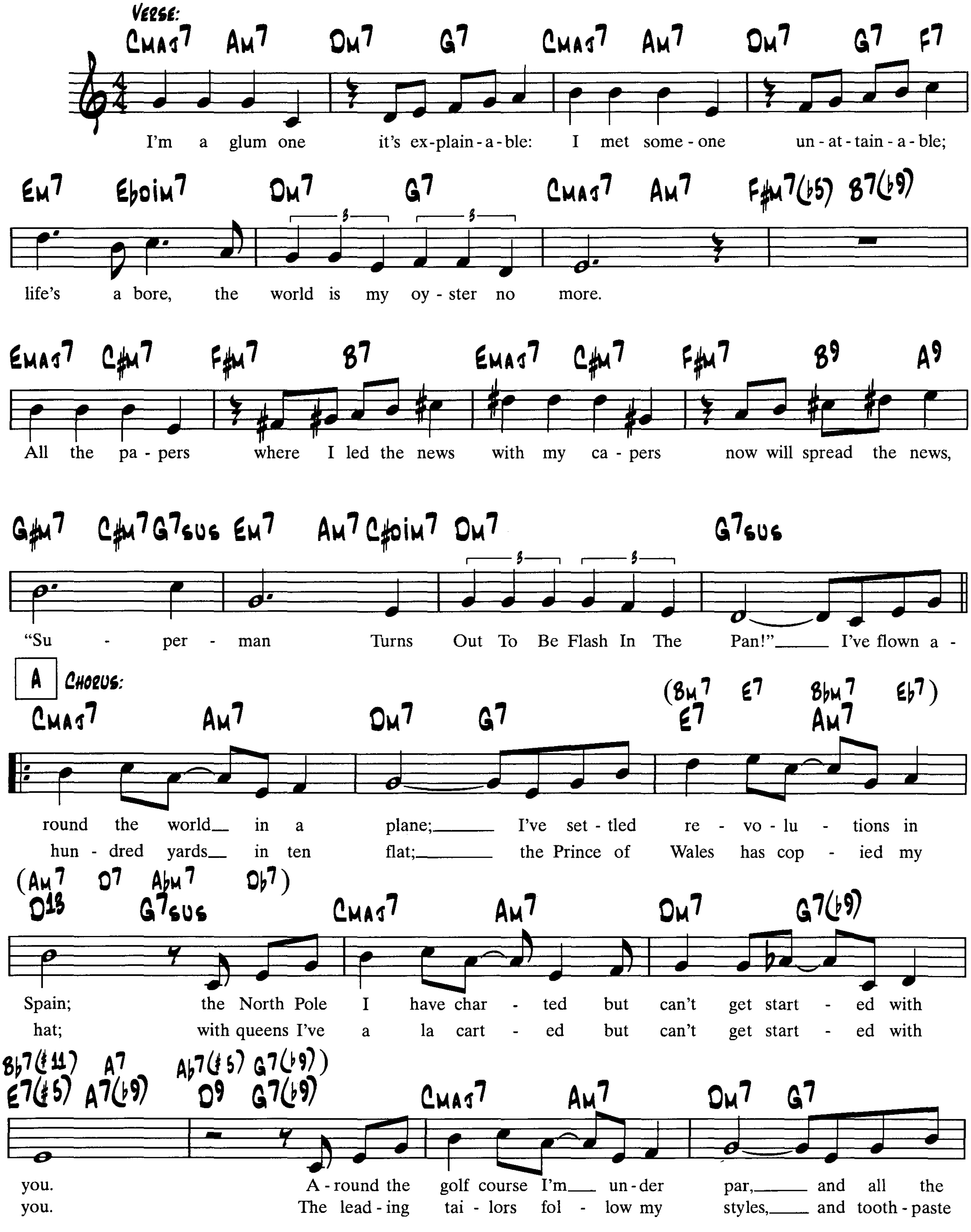
I CAN'T GET STARTED

LYRICS BY IRA GERSHWIN
MUSIC BY VERNON DUKE

MEDIUM OR BALLAD


VERSE:
Cmaj7 Am7 Dm7 G7 Cmaj7 Am7 Dm7 G7 F7
I'm a glum one it's ex-plain-a-ble: I met some-one un-at-tain-a-ble;
Em7 E♭dim7 Dm7 G7 Cmaj7 Am7 F♯m7(♭5) B7(♭9)
life's a bore, the world is my oy-ster no more.
Emaj7 C♯m7 F♯m7 B7 Emaj7 C♯m7 F♯m7 B9 A9
All the pa-pers where I led the news with my ca-pers now will spread the news,
G♯m7 C♯m7 G7sus Em7 Am7 C♯dim7 Dm7 G7sus
"Su-per-man Turns Out To Be Flash In The Pan!"___ I've flown a-
A CHORUS:
Cmaj7 Am7 Dm7 G7 (Bm7 E7 B♭m7 E♭7) E7 Am7
round the world___ in a plane;___ I've set-tled re-vo-lu-tions in
hun-dred yards___ in ten flat;___ the Prince of Wales has cop-ied my
(Am7 D7 A♭m7 D♭7) D13 G7sus Cmaj7 Am7 Dm7 G7(♭9)
Spain; the North Pole I have char-ted but can't get start-ed with
hat; with queens I've a la cart-ed but can't get start-ed with
(B♭7(♯11) A7 A♭7(♯5) G7(♭9)) E7(♯5) A7(♭9) D9 G7(♭9) Cmaj7 Am7 Dm7 G7
you. A-round the golf course I'm___ un-der par,___ and all the
you. The lead-ing tai-lors fol-low my styles,___ and tooth-paste

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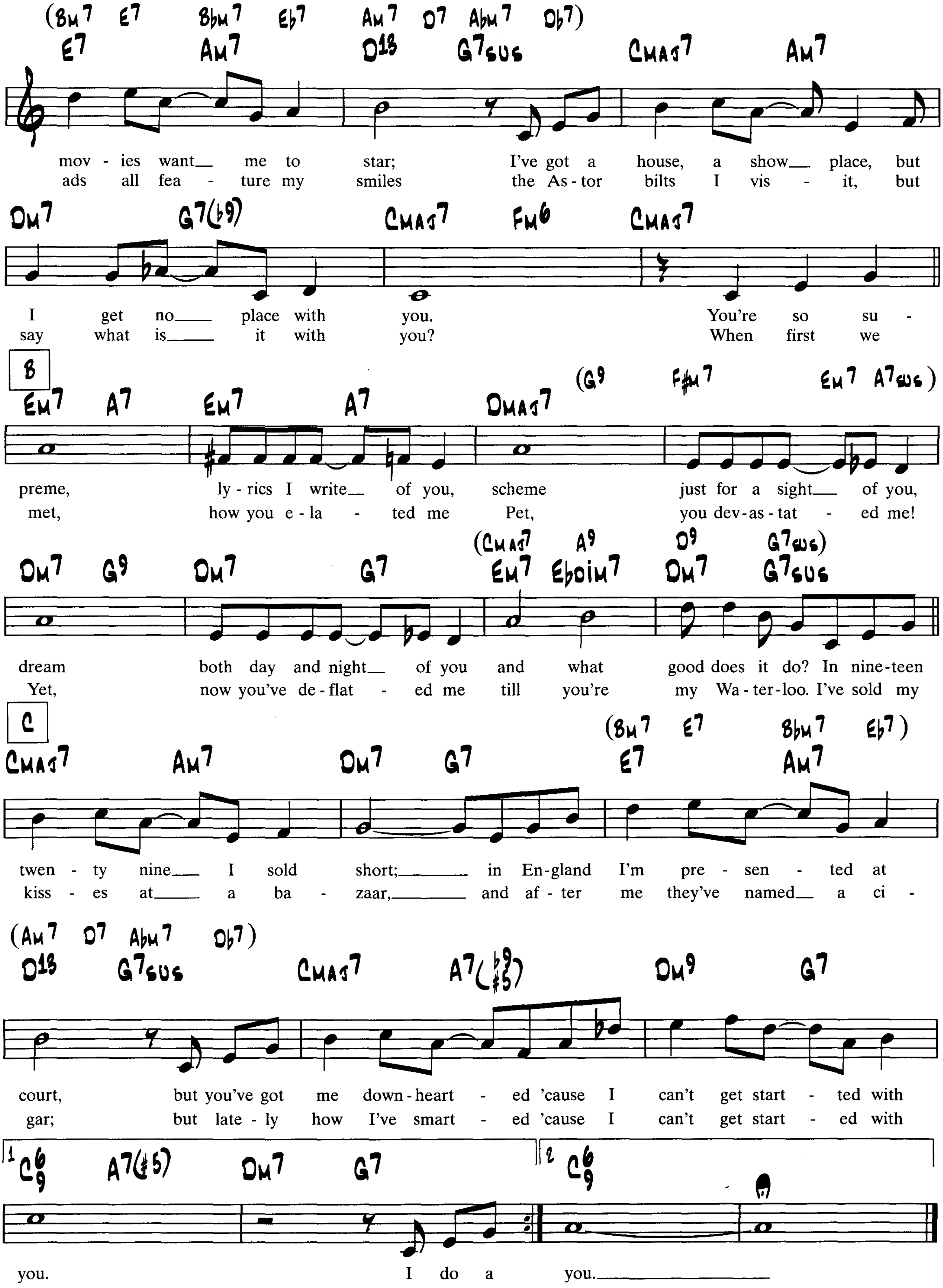
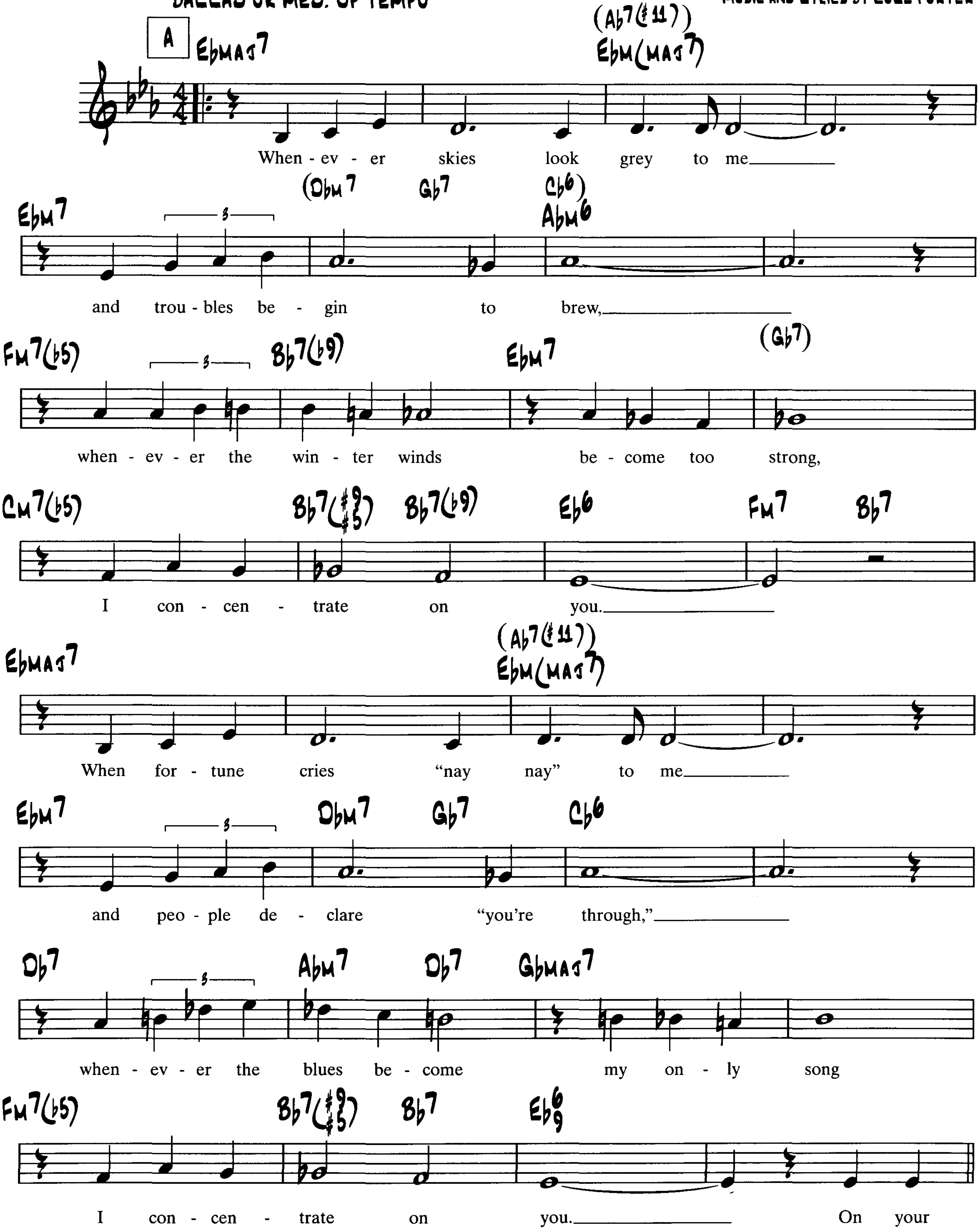

(Bm7 E7 B♭m7 E♭7 Am7 D7 A♭m7 D♭7)
E7 Am7 D13 G7sus Cmaj7 Am7
mov - ies want__ me to star; I've got a house, a show__ place, but
ads all fea - ture my smiles the As - tor bilts I vis - it, but
Dm7 G7(♭9) Cmaj7 Fm6 Cmaj7
I get no____ place with you. You're so su -
say what is____ it with you? When first we
B
Em7 A7 Em7 A7 Dmaj7 (G9 F♯m7 Em7 A7sus)
preme, ly - rics I write__ of you, scheme just for a sight__ of you,
met, how you e - la - ted me Pet, you dev - as - tat - ed me!
Dm7 G9 Dm7 G7 (Cmaj7 A9 D9 G7sus) Em7 E♭oim7 Dm7 G7sus
dream both day and night__ of you and what good does it do? In nine - teen
Yet, now you've de - flat - ed me till you're my Wa - ter - loo. I've sold my
C
Cmaj7 Am7 Dm7 G7 (Bm7 E7 B♭m7 E♭7) E7 Am7
twen - ty nine__ I sold short;______ in En - gland I'm pre - sen - ted at
kiss - es at____ a ba - zaar,______ and af - ter me they've named__ a ci -
(Am7 D7 A♭m7 D♭7) D13 G7sus Cmaj7 A7(♭9 ♯5) Dm9 G7
court, but you've got me down - heart - ed 'cause I can't get start - ted with
gar; but late - ly how I've smart - ed 'cause I can't get start - ed with
1 C6/9 A7(♯5) Dm7 G7 2 C6/9
you. I do a you.______________

I CONCENTRATE ON YOU

BALLAD OR MED. UP TEMPO

MUSIC AND LYRICS BY COLE PORTER


A
EbMaj7
(Ab7(#11))
EbM(Maj7)
When - ev - er skies look grey to me
EbM7
(DbM7 Gb7 Cb6)
AbM6
3
and trou - bles be - gin to brew,
FM7(b5)
3
Bb7(b9)
EbM7
(Gb7)
when - ev - er the win - ter winds be - come too strong,
CM7(b5)
Bb7(#9 #5)
Bb7(b9)
Eb6
FM7
Bb7
I con - cen - trate on you.
EbMaj7
(Ab7(#11))
EbM(Maj7)
When for - tune cries "nay nay" to me
EbM7
3
DbM7
Gb7
Cb6
and peo - ple de - clare "you're through,"
Db7
3
AbM7
Db7
GbMaj7
when - ev - er the blues be - come my on - ly song
FM7(b5)
Bb7(#9 #5)
Bb7
Eb6/9
I con - cen - trate on you. On your

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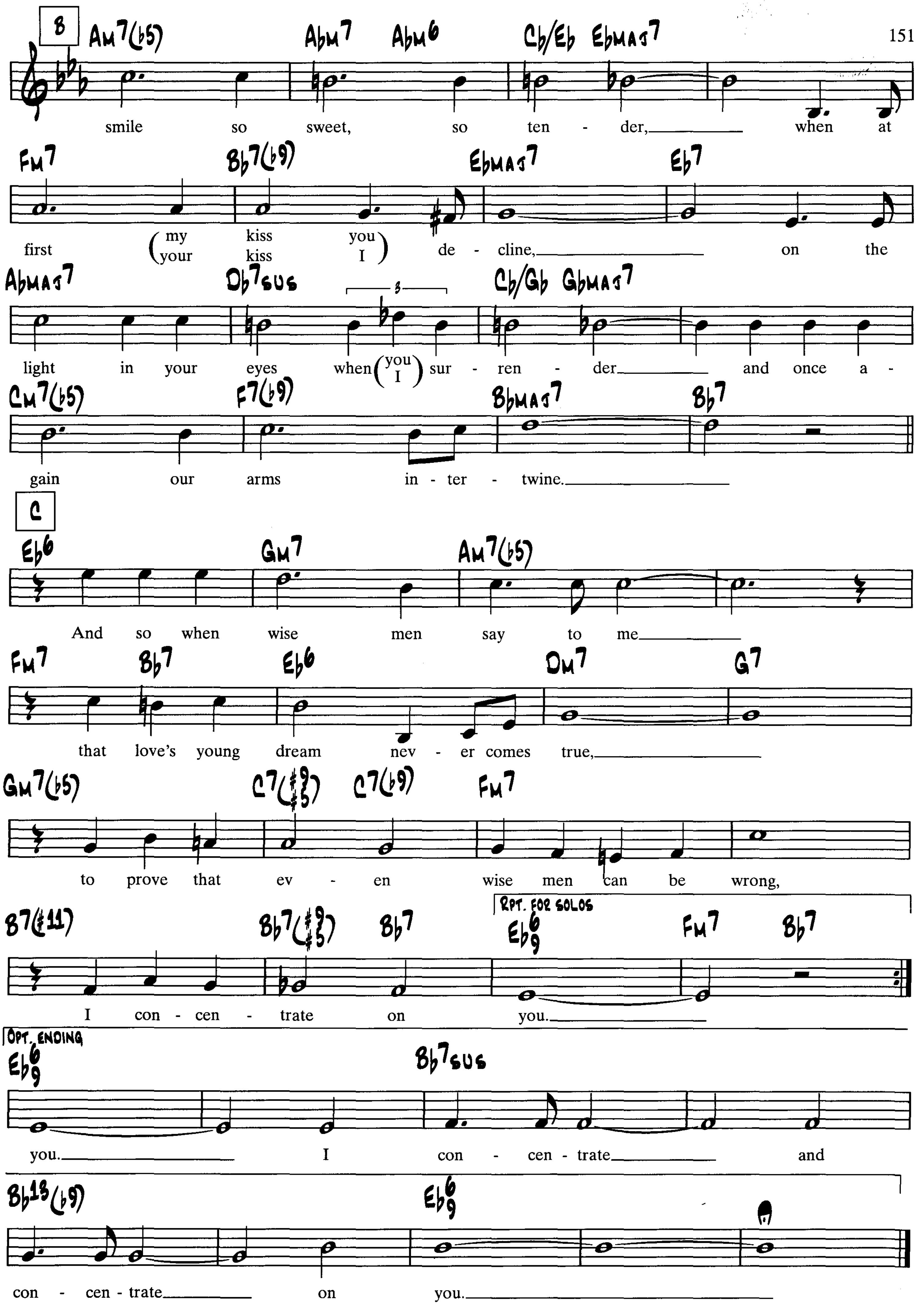
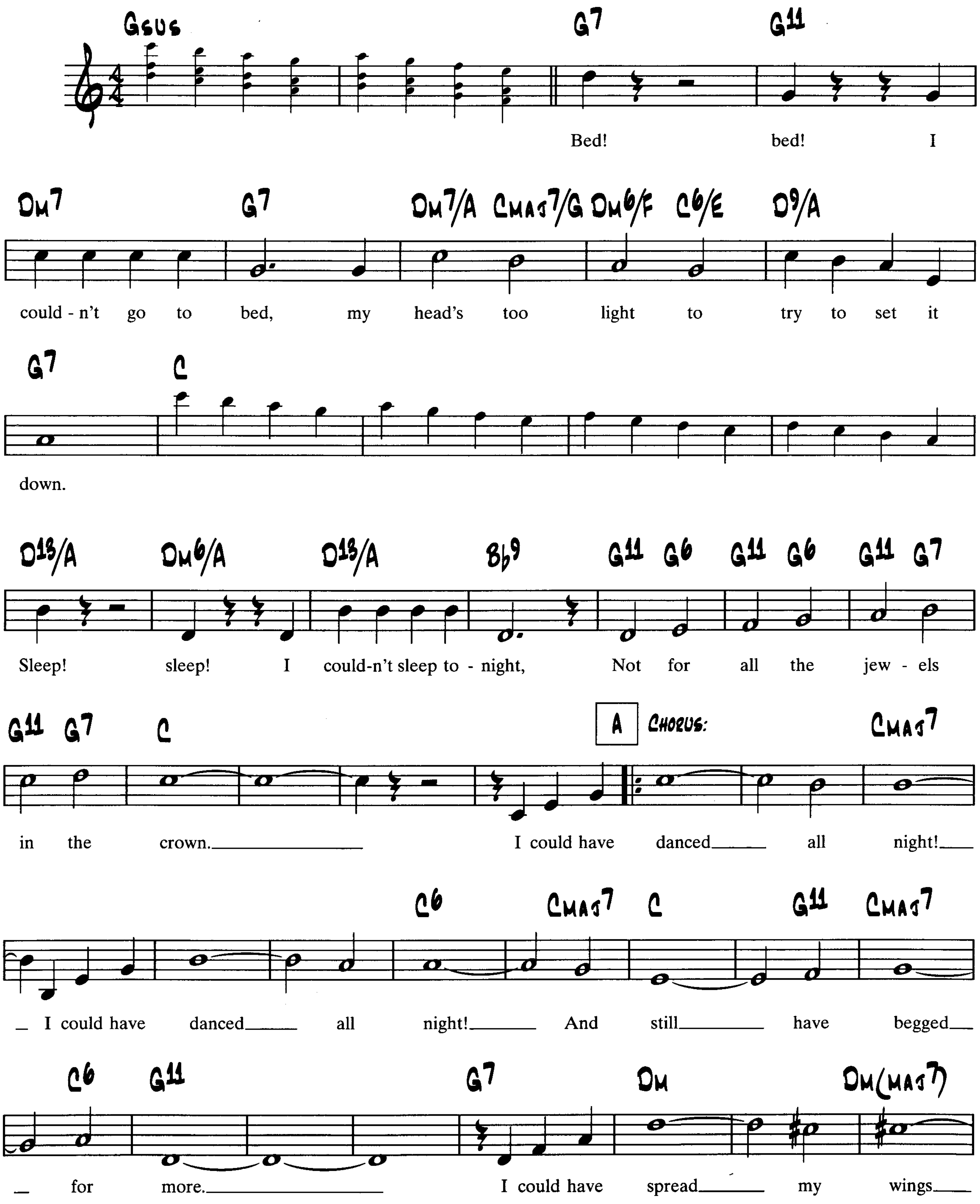

B
AM7(b5) AbM7 AbM6 Cb/Eb EbMAJ7
smile so sweet, so ten - der, when at
FM7 Bb7(b9) EbMAJ7 Eb7
first (my kiss you / your kiss I) de - cline, on the
AbMAJ7 Db7SUS Cb/Gb GbMAJ7
3
light in your eyes when (you / I) sur - ren - der and once a -
CM7(b5) F7(b9) BbMAJ7 Bb7
gain our arms in - ter - twine.
C
Eb6 GM7 AM7(b5)
And so when wise men say to me
FM7 Bb7 Eb6 DM7 G7
that love's young dream nev - er comes true,
GM7(b5) C7(#9/#5) C7(b9) FM7
to prove that ev - en wise men can be wrong,
B7(#11) Bb7(#9/#5) Bb7 RPT. FOR SOLOS Eb6/9 FM7 Bb7
I con - cen - trate on you.
OPT. ENDING
Eb6/9 Bb7SUS
you. I con - cen - trate and
Bb13(b9) Eb6/9
con - cen - trate on you.

I COULD HAVE DANCED ALL NIGHT

LYRICS BY ALAN J. LERNER
MUSIC BY FREDERICK LOEWE

MODERATELY BRIGHT


VERSE:
GSUS G7 G11
Bed! bed! I
DM7 G7 DM7/A CMAJ7/G DM6/F C6/E D9/A
could - n't go to bed, my head's too light to try to set it
G7 C
down.
D13/A DM6/A D13/A Bb9 G11 G6 G11 G6 G11 G7
Sleep! sleep! I could-n't sleep to - night, Not for all the jew - els
G11 G7 C
in the crown.
A CHORUS: CMAJ7
I could have danced all night!
C6 CMAJ7 C G11 CMAJ7
I could have danced all night! And still have begged
C6 G11 G7 DM DM(MAJ7)
for more. I could have spread my wings

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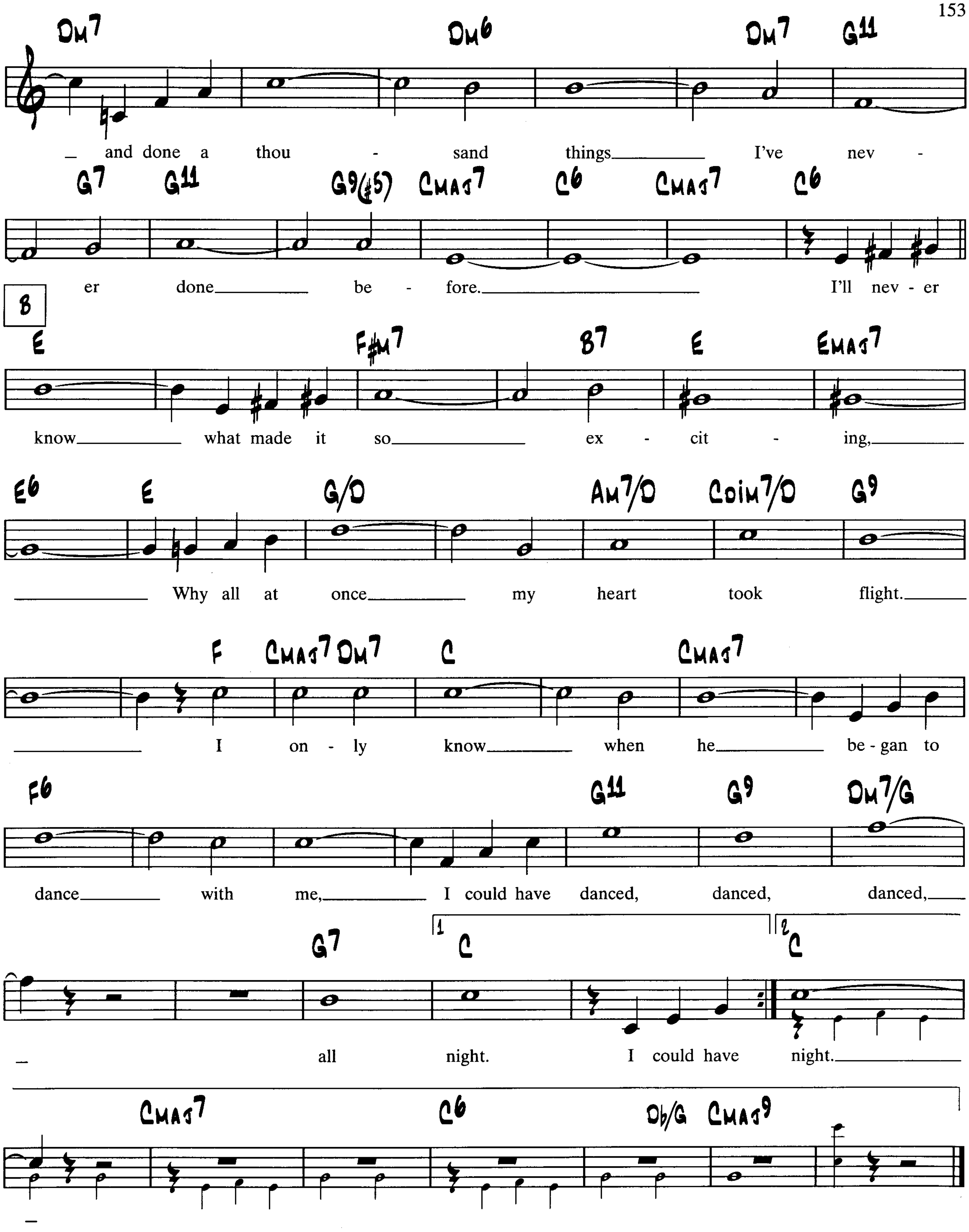
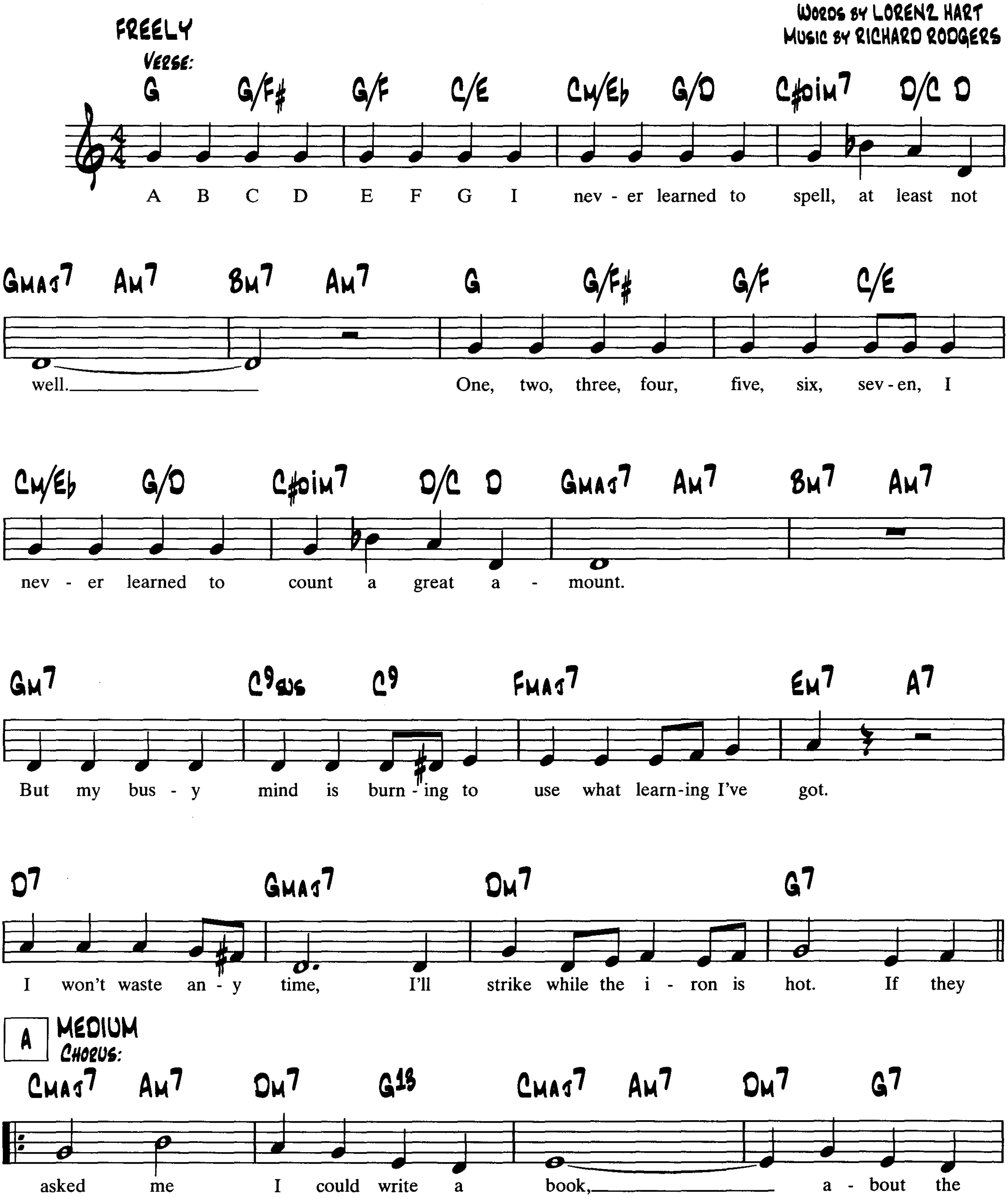

DM7 DM6 DM7 G11
and done a thou - sand things I've nev -
G7 G11 G9(#5) CMAJ7 C6 CMAJ7 C6
er done be - fore. I'll nev - er
B
E F#M7 B7 E EMAJ7
know what made it so ex - cit - ing,
E6 E G/D AM7/D CDIM7/D G9
Why all at once my heart took flight.
F CMAJ7 DM7 C CMAJ7
I on - ly know when he be - gan to
F6 G11 G9 DM7/G
dance with me, I could have danced, danced, danced,
G7 1 C 2 C
all night. I could have night.
CMAJ7 C6 Db/G CMAJ9

I COULD WRITE A BOOK

WORDS BY LORENZ HART
MUSIC BY RICHARD RODGERS


FREELY
VERSE:
G G/F♯ G/F C/E Cm/E♭ G/D C♯dim7 D/C D
A B C D E F G I nev - er learned to spell, at least not
Gmaj7 Am7 Bm7 Am7 G G/F♯ G/F C/E
well. One, two, three, four, five, six, sev - en, I
Cm/E♭ G/D C♯dim7 D/C D Gmaj7 Am7 Bm7 Am7
nev - er learned to count a great a - mount.
Gm7 C9sus C9 Fmaj7 Em7 A7
But my bus - y mind is burn - ing to use what learn-ing I've got.
D7 Gmaj7 Dm7 G7
I won't waste an - y time, I'll strike while the i - ron is hot. If they
A
MEDIUM
CHORUS:
Cmaj7 Am7 Dm7 G13 Cmaj7 Am7 Dm7 G7
asked me I could write a book, a - bout the

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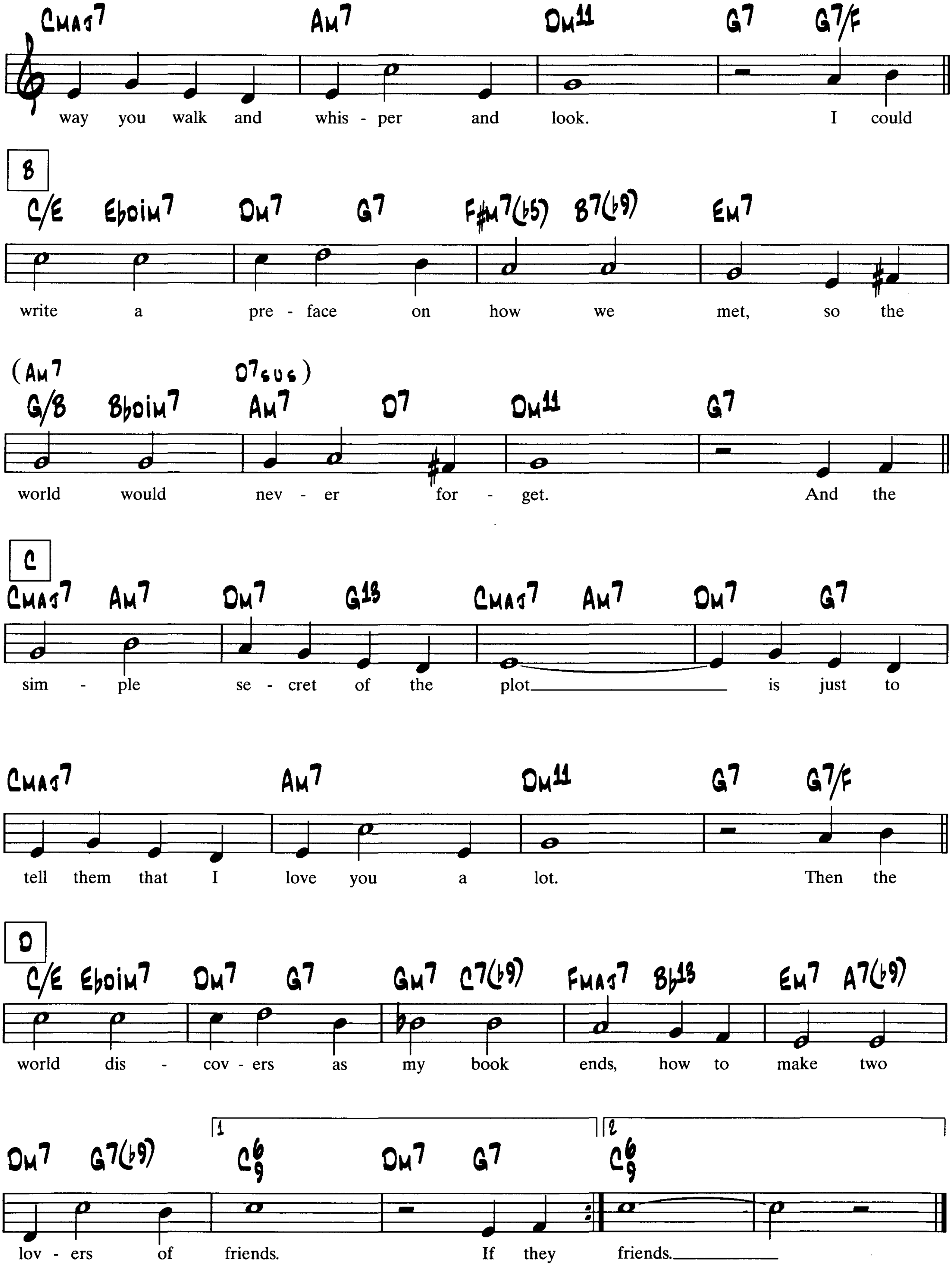
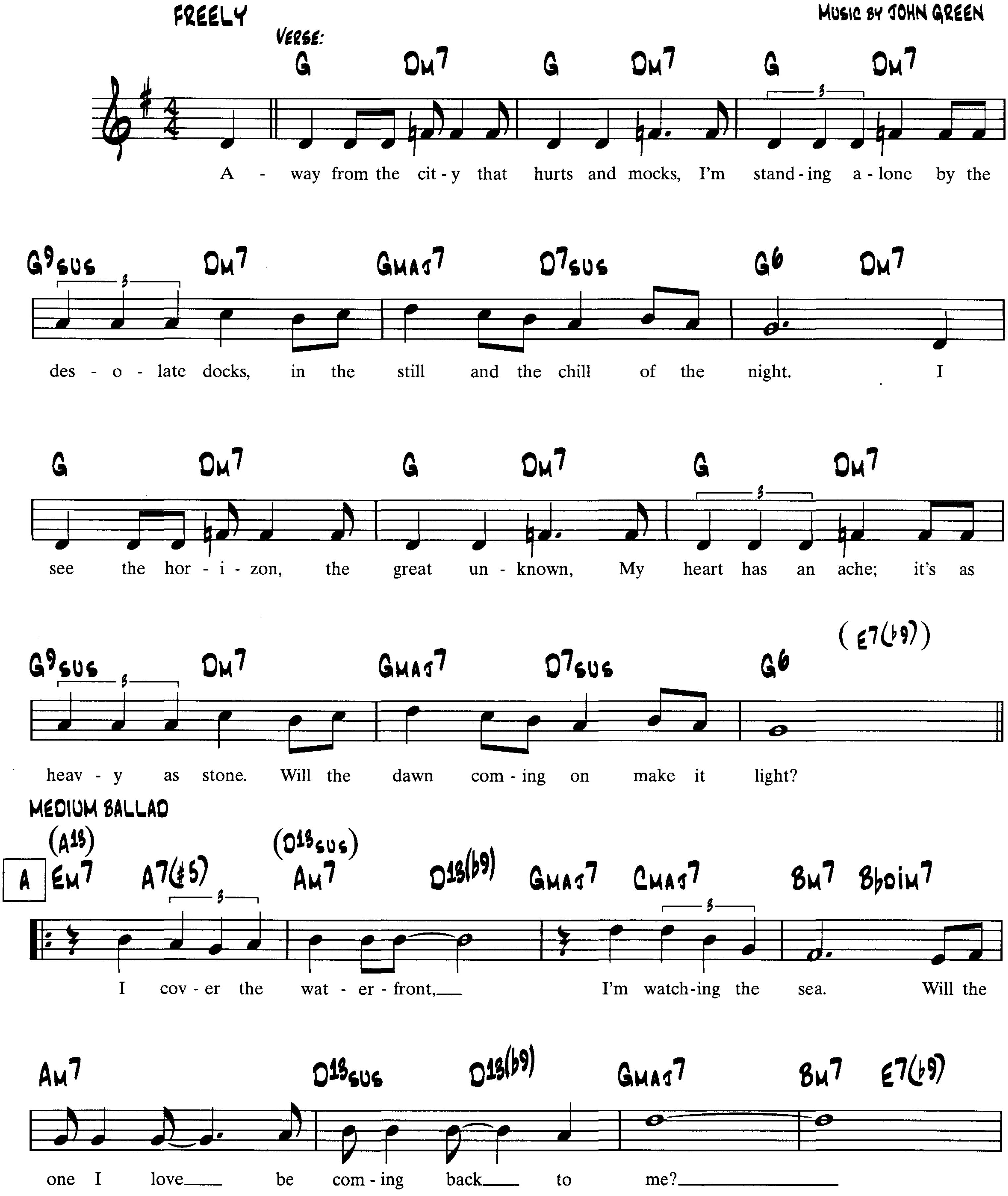

CMAJ7 AM7 DM11 G7 G7/F
way you walk and whis - per and look. I could
B
C/E E♭DIM7 DM7 G7 F♯M7(♭5) B7(♭9) EM7
write a pre - face on how we met, so the
(AM7 D7SUS)
G/B B♭DIM7 AM7 D7 DM11 G7
world would nev - er for - get. And the
C
CMAJ7 AM7 DM7 G13 CMAJ7 AM7 DM7 G7
sim - ple se - cret of the plot is just to
CMAJ7 AM7 DM11 G7 G7/F
tell them that I love you a lot. Then the
D
C/E E♭DIM7 DM7 G7 GM7 C7(♭9) FMAJ7 B♭13 EM7 A7(♭9)
world dis - cov - ers as my book ends, how to make two
1 2
DM7 G7(♭9) C6/9 DM7 G7 C6/9
lov - ers of friends. If they friends.

I COVER THE WATERFRONT

WORDS BY EDWARD HEYMAN
MUSIC BY JOHN GREEN


FREELY
VERSE:
G Dm7 G Dm7 G Dm7
A - way from the cit - y that hurts and mocks, I'm stand - ing a - lone by the
G9sus Dm7 Gmaj7 D7sus G6 Dm7
des - o - late docks, in the still and the chill of the night. I
G Dm7 G Dm7 G Dm7
see the hor - i - zon, the great un - known, My heart has an ache; it's as
G9sus Dm7 Gmaj7 D7sus G6 (E7(b9))
heav - y as stone. Will the dawn com - ing on make it light?
MEDIUM BALLAD
A
(A13) Em7 A7(#5) (D13sus) Am7 D13(b9) Gmaj7 Cmaj7 Bm7 Bbdim7
I cov - er the wat - er - front, I'm watch - ing the sea. Will the
Am7 D13sus D13(b9) Gmaj7 Bm7 E7(b9)
one I love be com - ing back to me?

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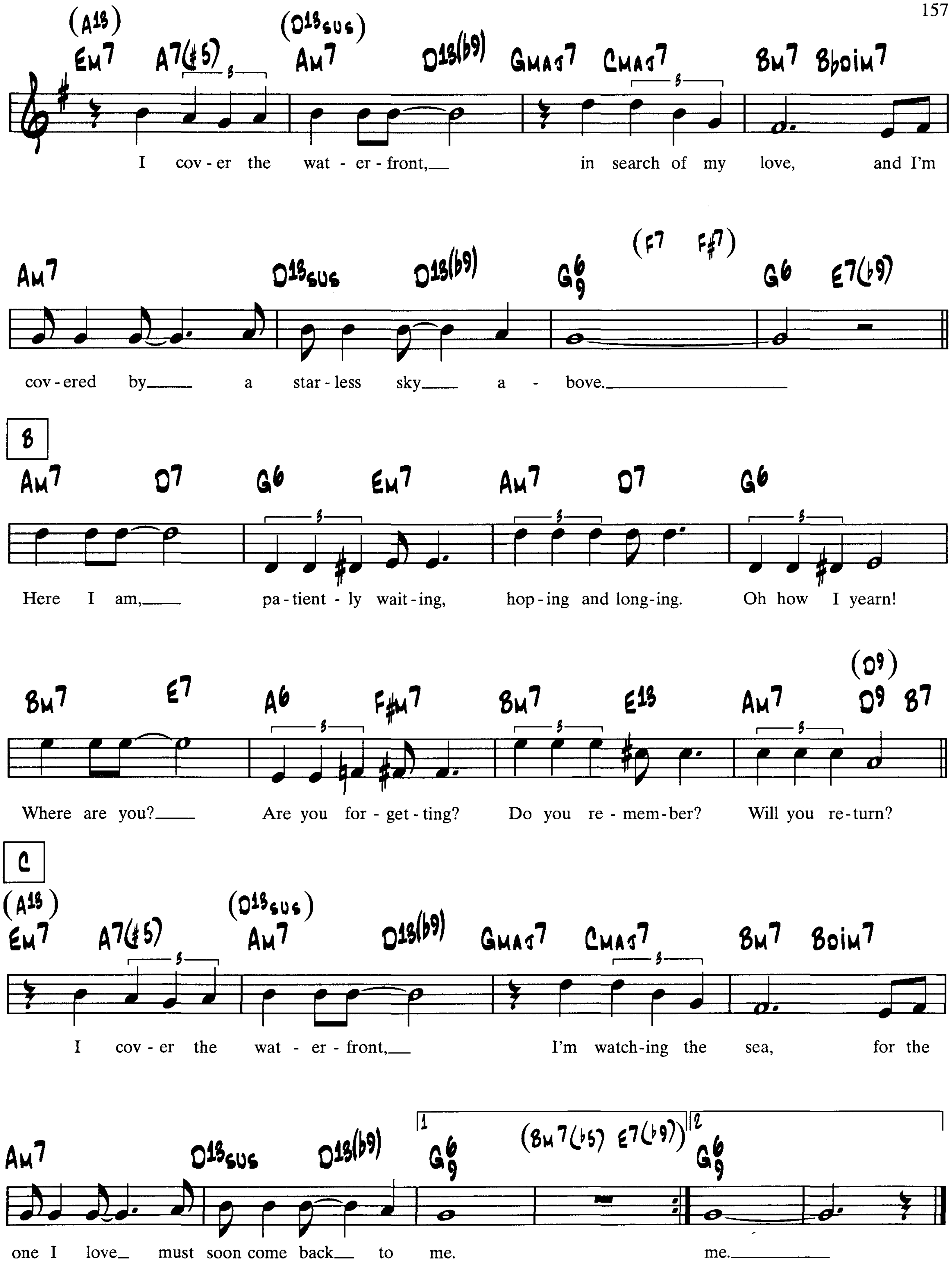
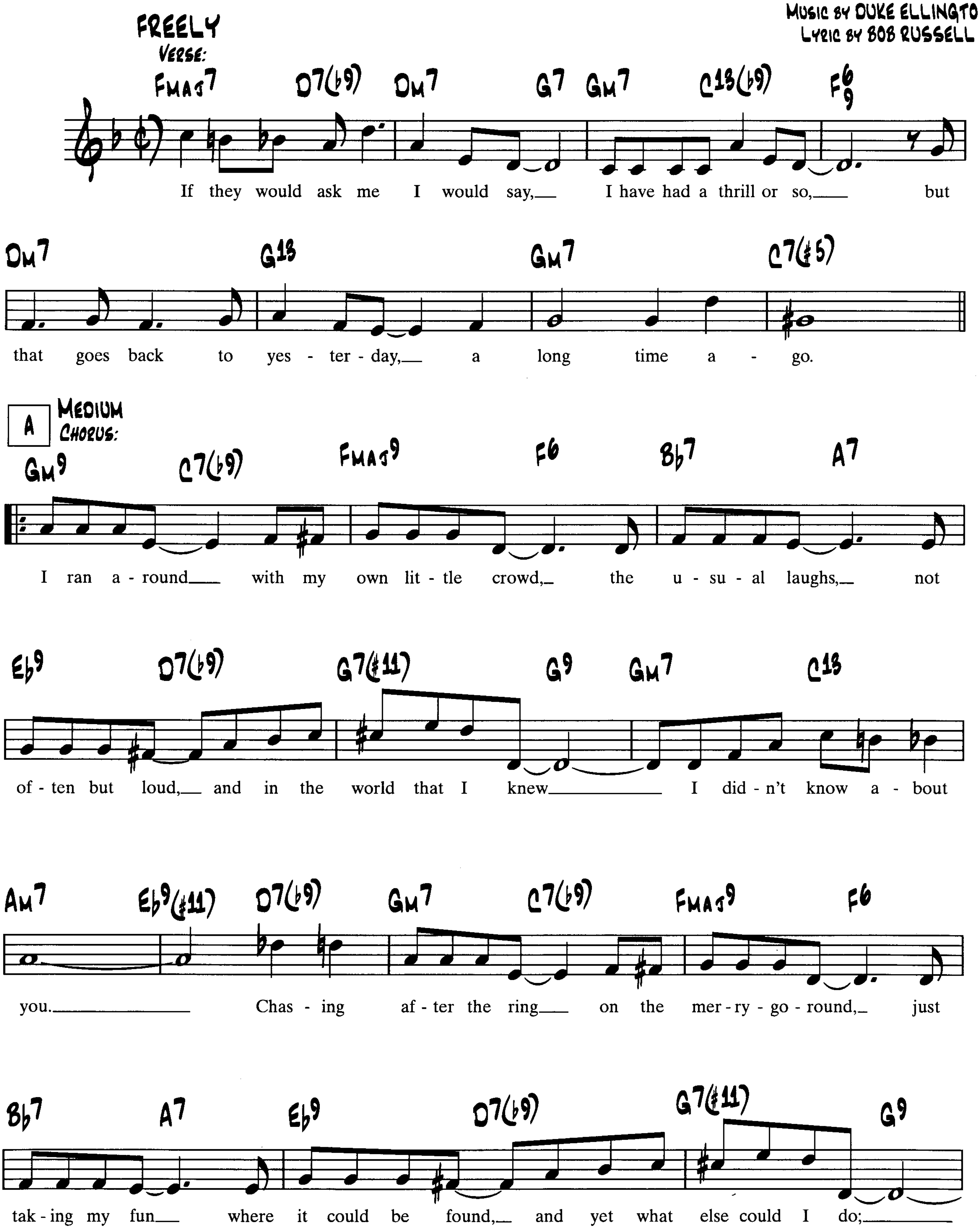

(A13) (D13sus)
Em7 A7(♯5) Am7 D13(♭9) Gmaj7 Cmaj7 Bm7 B♭dim7
I cov - er the wat - er - front,__ in search of my love, and I'm
Am7 D13sus D13(♭9) G6/9 (F7 F♯7) G6 E7(♭9)
cov - ered by__ a star - less sky__ a - bove.__
B
Am7 D7 G6 Em7 Am7 D7 G6
Here I am,__ pa - tient - ly wait - ing, hop - ing and long - ing. Oh how I yearn!
(D9)
Bm7 E7 A6 F♯m7 Bm7 E13 Am7 D9 B7
Where are you?__ Are you for - get - ting? Do you re - mem - ber? Will you re - turn?
C
(A13) (D13sus)
Em7 A7(♯5) Am7 D13(♭9) Gmaj7 Cmaj7 Bm7 Bdim7
I cov - er the wat - er - front,__ I'm watch - ing the sea, for the
1 2
Am7 D13sus D13(♭9) G6/9 (Bm7(♭5) E7(♭9)) G6/9
one I love_ must soon come back__ to me. me.__

I DIDN'T KNOW ABOUT YOU

MUSIC BY DUKE ELLINGTON
LYRIC BY BOB RUSSELL


FREELY
VERSE:
FMAJ7 D7(♭9) DM7 G7 GM7 C13(♭9) F6/9
If they would ask me I would say,__ I have had a thrill or so,__ but
DM7 G13 GM7 C7(♯5)
that goes back to yes - ter - day,__ a long time a - go.
A
MEDIUM
CHORUS:
GM9 C7(♭9) FMAJ9 F6 B♭7 A7
I ran a - round__ with my own lit - tle crowd,_ the u - su - al laughs,_ not
E♭9 D7(♭9) G7(♯11) G9 GM7 C13
of - ten but loud,__ and in the world that I knew____ I did - n't know a - bout
AM7 E♭9(♯11) D7(♭9) GM7 C7(♭9) FMAJ9 F6
you.____ Chas - ing af - ter the ring__ on the mer - ry - go - round,_ just
B♭7 A7 E♭9 D7(♭9) G7(♯11) G9
tak - ing my fun__ where it could be found,_ and yet what else could I do;____

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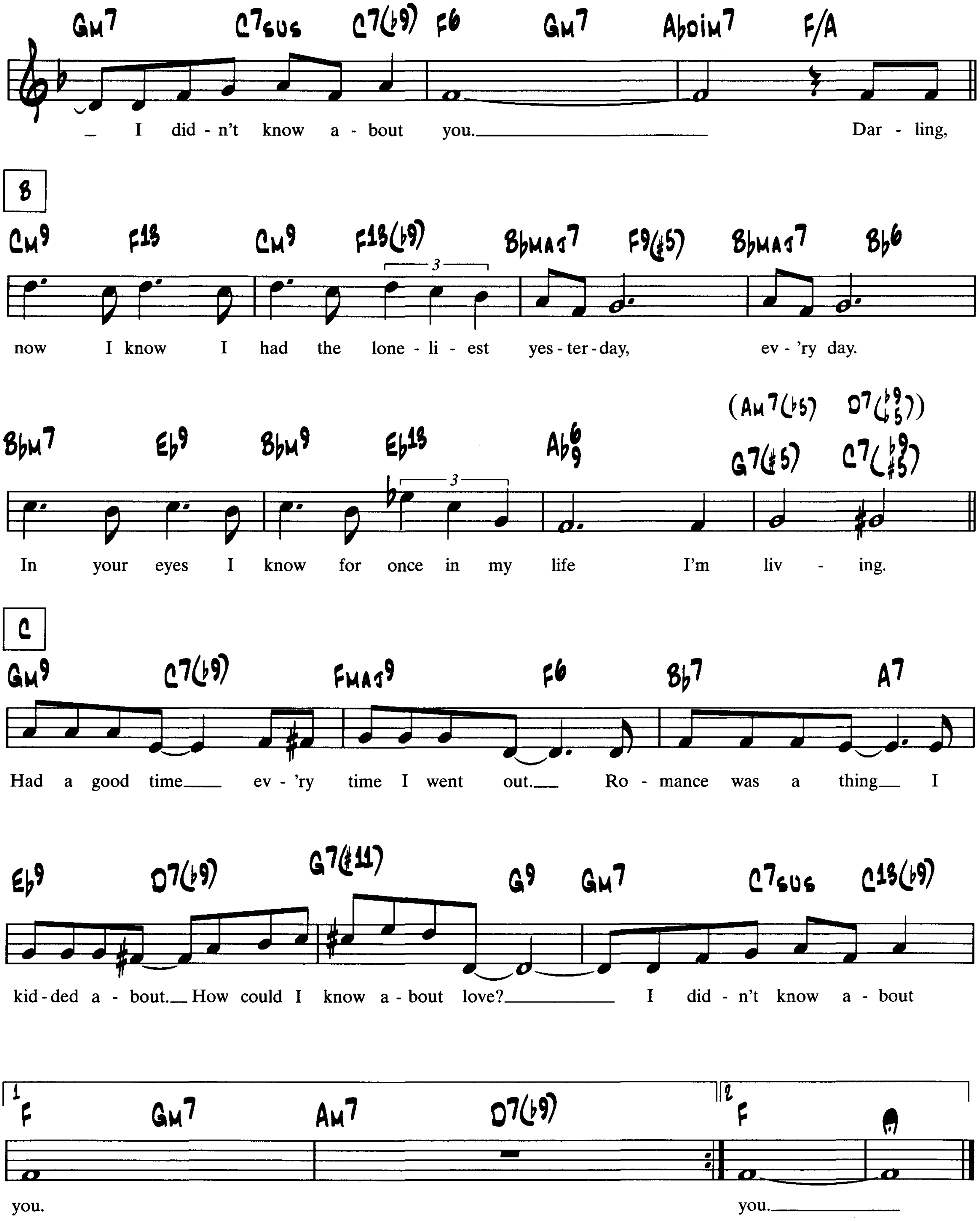
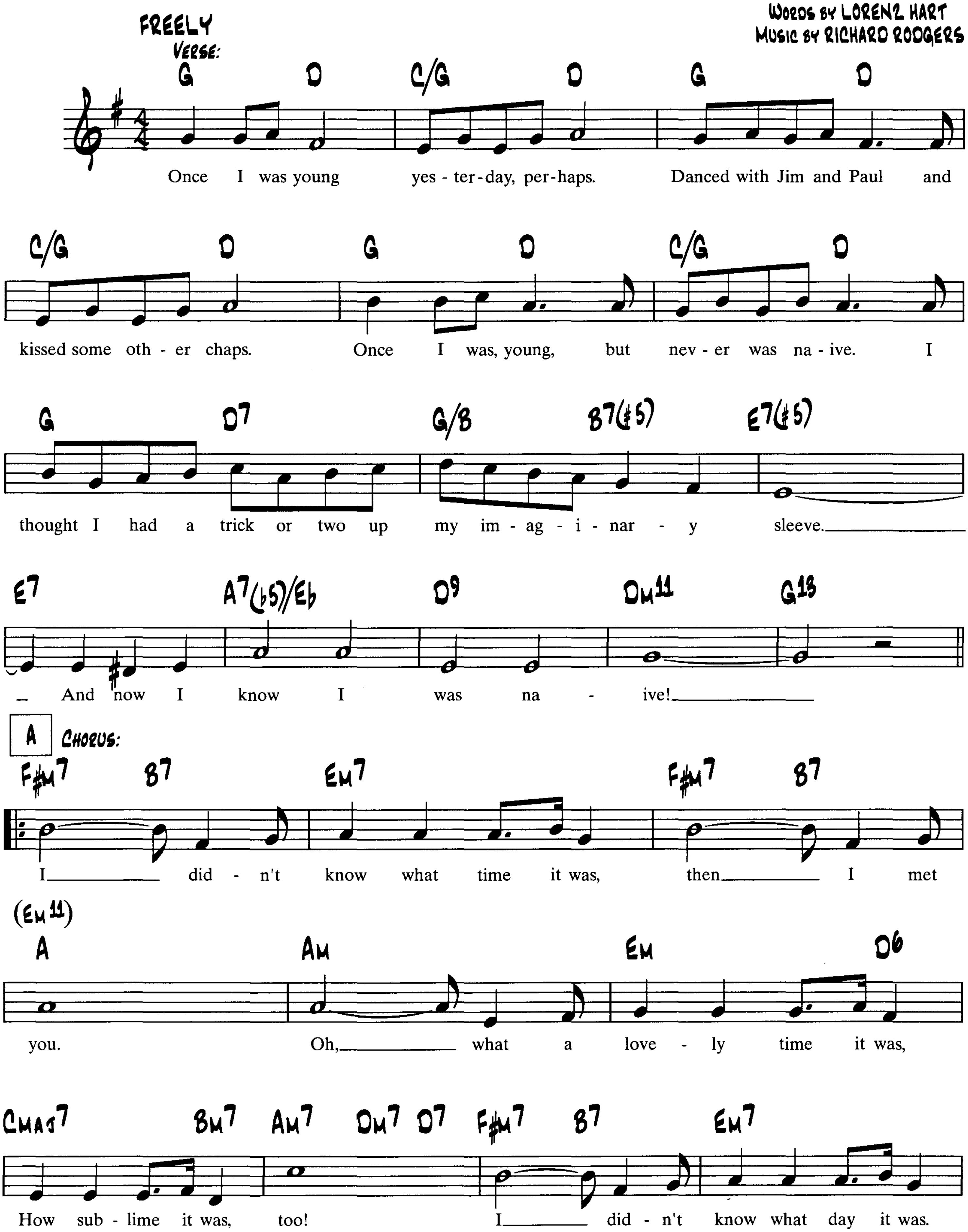

Gm7 C7sus C7(♭9) F6 Gm7 A♭dim7 F/A
— I did-n't know a-bout you.—— Dar-ling,
B
Cm9 F13 Cm9 F13(♭9) B♭maj7 F9(♯5) B♭maj7 B♭6
3
now I know I had the lone-li-est yes-ter-day, ev-'ry day.
(Am7(♭5) D7(♭9/♭5))
B♭m7 E♭9 B♭m9 E♭13 A♭6/9 G7(♯5) C7(♭9/♯5)
3
In your eyes I know for once in my life I'm liv-ing.
C
Gm9 C7(♭9) Fmaj9 F6 B♭7 A7
Had a good time— ev-'ry time I went out.— Ro-mance was a thing— I
E♭9 D7(♭9) G7(♯11) G9 Gm7 C7sus C13(♭9)
kid-ded a-bout.— How could I know a-bout love?—— I did-n't know a-bout
1
F Gm7 Am7 D7(♭9)
you.
2
F
you.——

I DIDN'T KNOW WHAT TIME IT WAS

WORDS BY LORENZ HART
MUSIC BY RICHARD RODGERS


FREELY
VERSE:
G D C/G D G D
Once I was young yes - ter-day, per-haps. Danced with Jim and Paul and
C/G D G D C/G D
kissed some oth - er chaps. Once I was, young, but nev - er was na - ive. I
G D7 G/B B7(♯5) E7(♯5)
thought I had a trick or two up my im - ag - i - nar - y sleeve.
E7 A7(♭5)/E♭ D9 Dm11 G13
And now I know I was na - ive!
A
CHORUS:
F♯m7 B7 Em7 F♯m7 B7
I did - n't know what time it was, then I met
(Em11)
A Am Em D6
you. Oh, what a love - ly time it was,
Cmaj7 Bm7 Am7 Dm7 D7 F♯m7 B7 Em7
How sub - lime it was, too! I did - n't know what day it was.

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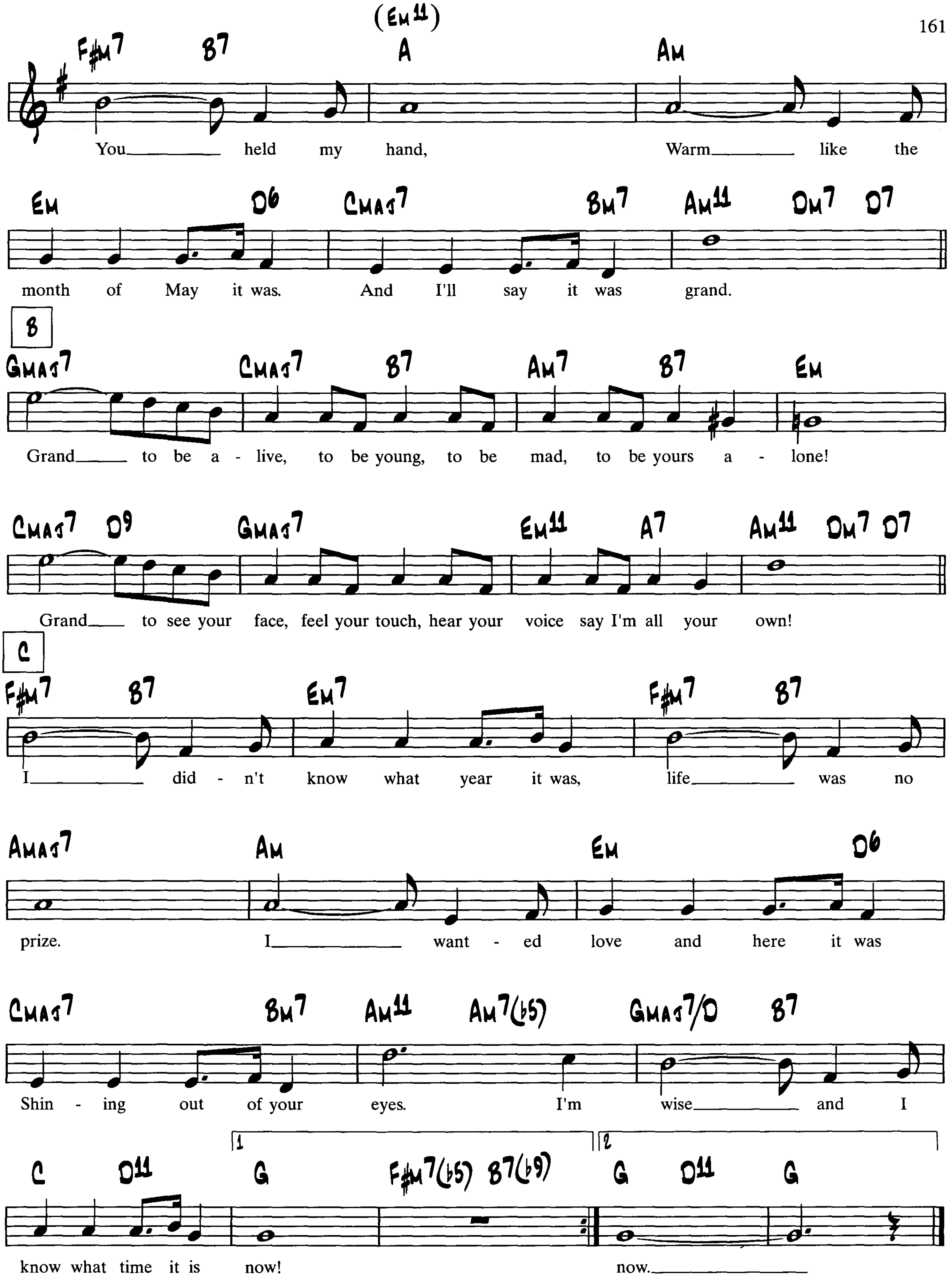
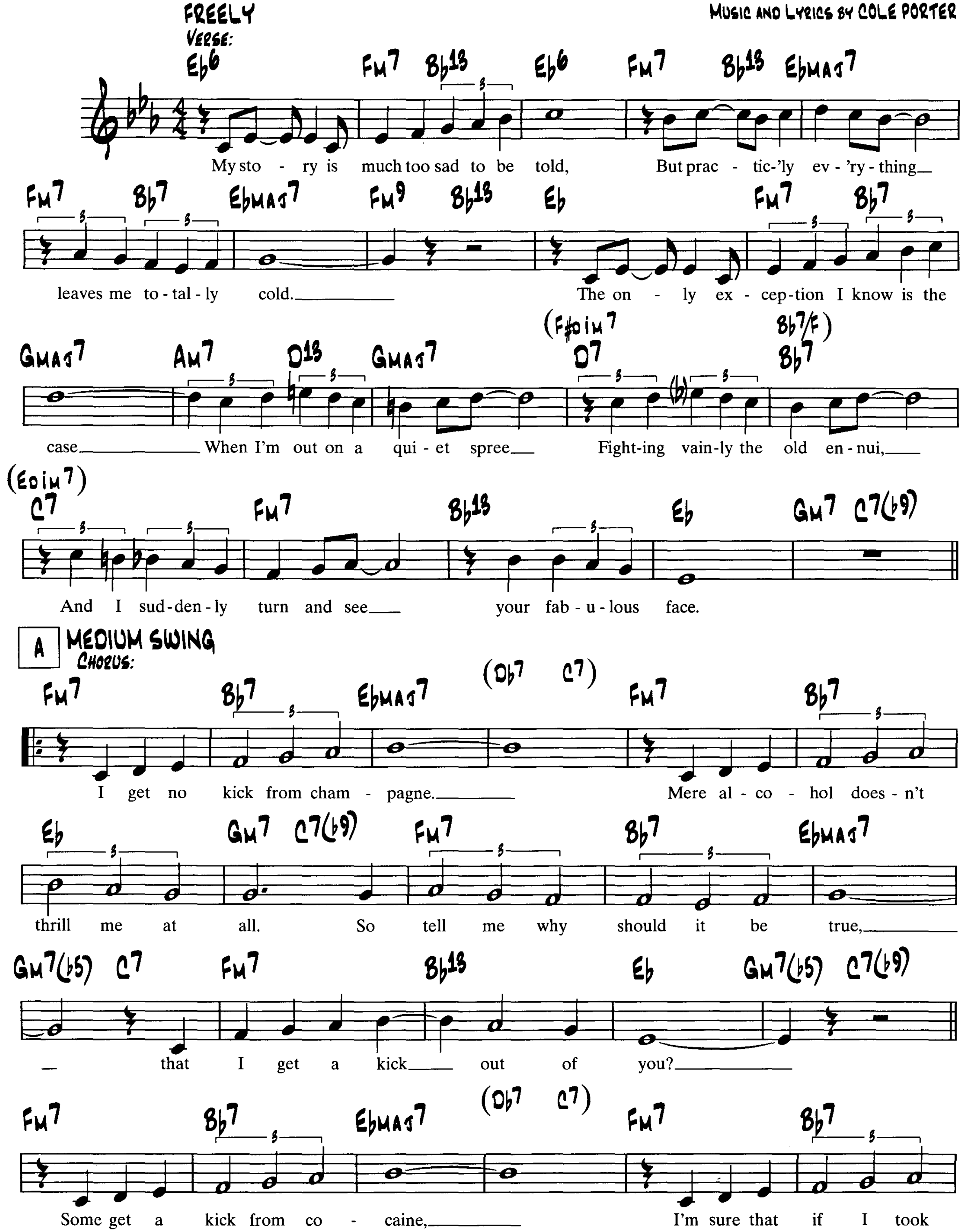

(Em11)
F♯m7 B7 A Am
You held my hand, Warm like the
Em D6 Cmaj7 Bm7 Am11 Dm7 D7
month of May it was. And I'll say it was grand.
B
Gmaj7 Cmaj7 B7 Am7 B7 Em
Grand to be a - live, to be young, to be mad, to be yours a - lone!
Cmaj7 D9 Gmaj7 Em11 A7 Am11 Dm7 D7
Grand to see your face, feel your touch, hear your voice say I'm all your own!
C
F♯m7 B7 Em7 F♯m7 B7
I did - n't know what year it was, life was no
Amaj7 Am Em D6
prize. I want - ed love and here it was
Cmaj7 Bm7 Am11 Am7(♭5) Gmaj7/D B7
Shin - ing out of your eyes. I'm wise and I
1 2
C D11 G F♯m7(♭5) B7(♭9) G D11 G
know what time it is now! now.

I GET A KICK OUT OF YOU

MUSIC AND LYRICS BY COLE PORTER


FREELY
VERSE:
Eb6 Fm7 Bb13 Eb6 Fm7 Bb13 Ebmaj7
My sto - ry is much too sad to be told, But prac - tic-'ly ev - 'ry - thing
Fm7 Bb7 Ebmaj7 Fm9 Bb13 Eb Fm7 Bb7
leaves me to - tal - ly cold. The on - ly ex - cep - tion I know is the
Gmaj7 Am7 D13 Gmaj7 (F#dim7 Bb7/F) D7 Bb7
case When I'm out on a qui - et spree Fight-ing vain-ly the old en - nui,
(Edim7) C7 Fm7 Bb13 Eb Gm7 C7(b9)
And I sud-den-ly turn and see your fab - u - lous face.
A MEDIUM SWING
CHORUS:
Fm7 Bb7 Ebmaj7 (Db7 C7) Fm7 Bb7
I get no kick from cham - pagne. Mere al - co - hol does - n't
Eb Gm7 C7(b9) Fm7 Bb7 Ebmaj7
thrill me at all. So tell me why should it be true,
Gm7(b5) C7 Fm7 Bb13 Eb Gm7(b5) C7(b9)
that I get a kick out of you?
Fm7 Bb7 Ebmaj7 (Db7 C7) Fm7 Bb7
Some get a kick from co - caine, I'm sure that if I took

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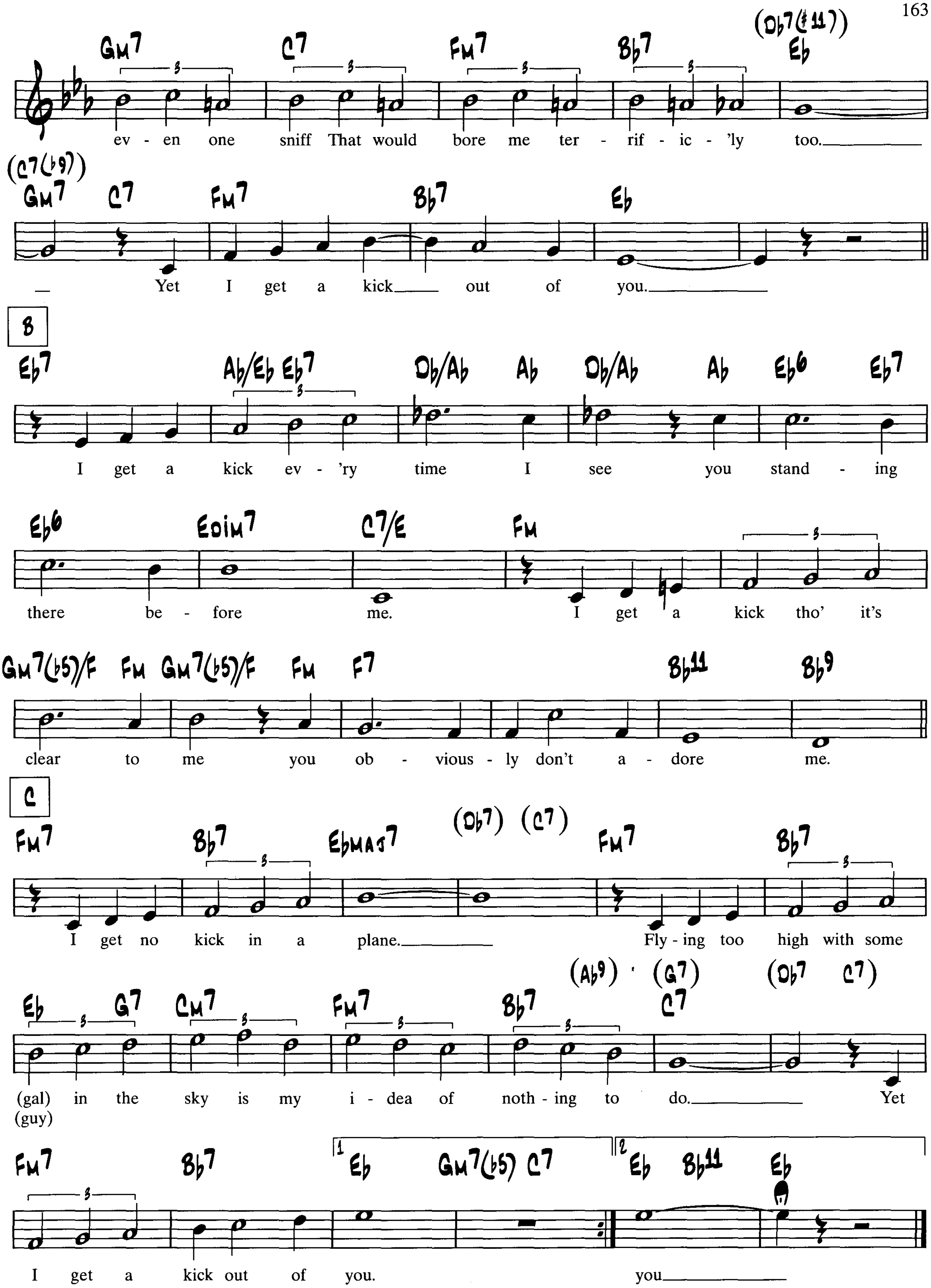
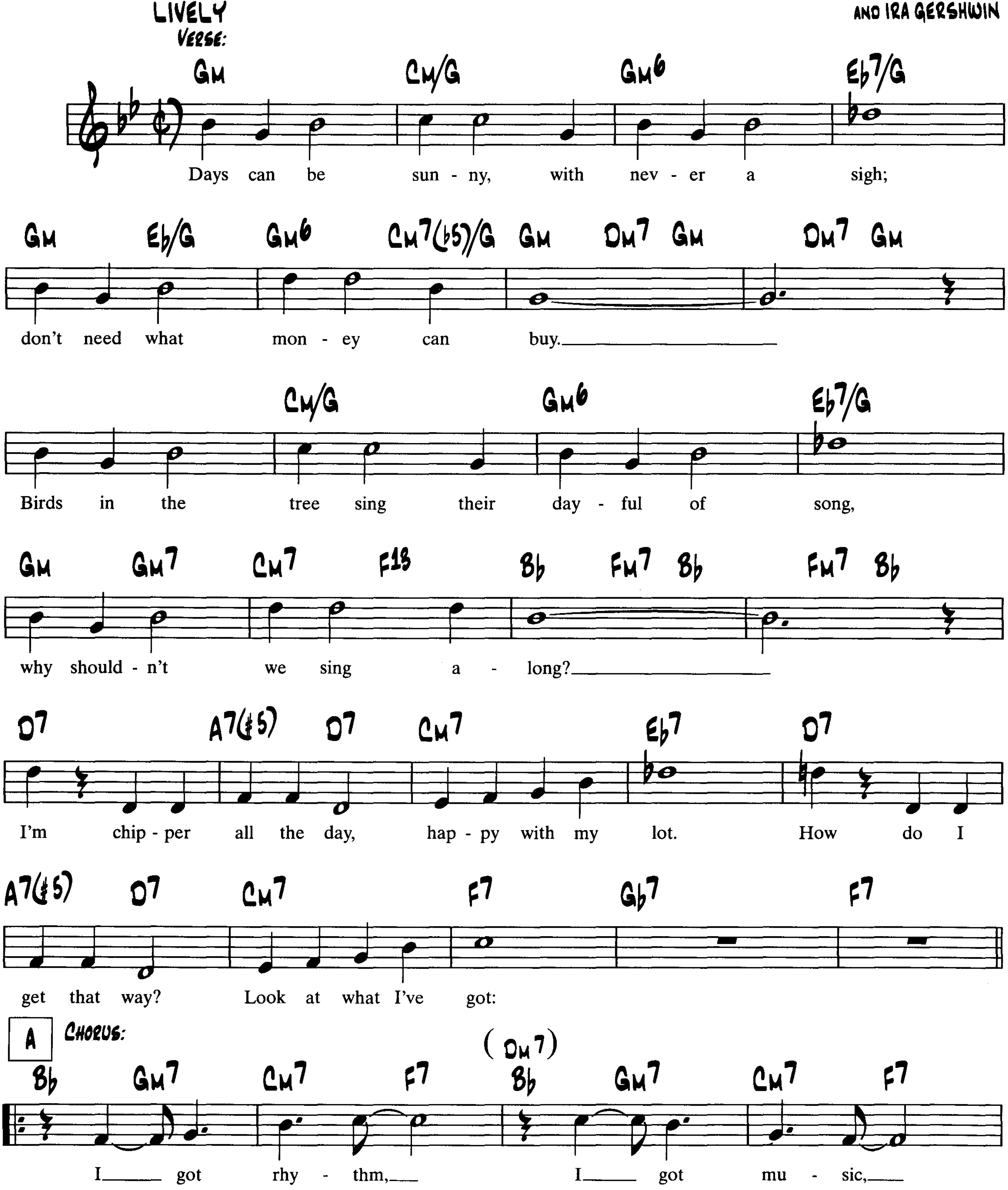

(Db7(#11))
GM7 C7 FM7 Bb7 Eb
ev - en one sniff That would bore me ter - rif - ic - 'ly too.
(C7(b9))
GM7 C7 FM7 Bb7 Eb
Yet I get a kick out of you.
B
Eb7 Ab/Eb Eb7 Db/Ab Ab Db/Ab Ab Eb6 Eb7
I get a kick ev - 'ry time I see you stand - ing
Eb6 EoiM7 C7/E FM
there be - fore me. I get a kick tho' it's
GM7(b5)/F FM GM7(b5)/F FM F7 Bb11 Bb9
clear to me you ob - vious - ly don't a - dore me.
C
(Db7) (C7)
FM7 Bb7 EbMAJ7 FM7 Bb7
I get no kick in a plane. Fly - ing too high with some
(Ab9) (G7) (Db7 C7)
Eb G7 CM7 FM7 Bb7 C7
(gal) (guy) in the sky is my i - dea of noth - ing to do. Yet
FM7 Bb7 1 Eb GM7(b5) C7 2 Eb Bb11 Eb
I get a kick out of you. you

I GOT RHYTHM

MUSIC AND LYRICS BY
GEORGE GERSHWIN
AND IRA GERSHWIN


LIVELY
VERSE:
GM CM/G GM6 Eb7/G
Days can be sun - ny, with nev - er a sigh;
GM Eb/G GM6 CM7(b5)/G GM DM7 GM DM7 GM
don't need what mon - ey can buy.
CM/G GM6 Eb7/G
Birds in the tree sing their day - ful of song,
GM GM7 CM7 F13 Bb FM7 Bb FM7 Bb
why should - n't we sing a - long?
D7 A7(#5) D7 CM7 Eb7 D7
I'm chip - per all the day, hap - py with my lot. How do I
A7(#5) D7 CM7 F7 Gb7 F7
get that way? Look at what I've got:
A
CHORUS:
Bb GM7 CM7 F7 (DM7) Bb GM7 CM7 F7
I got rhy - thm, I got mu - sic,

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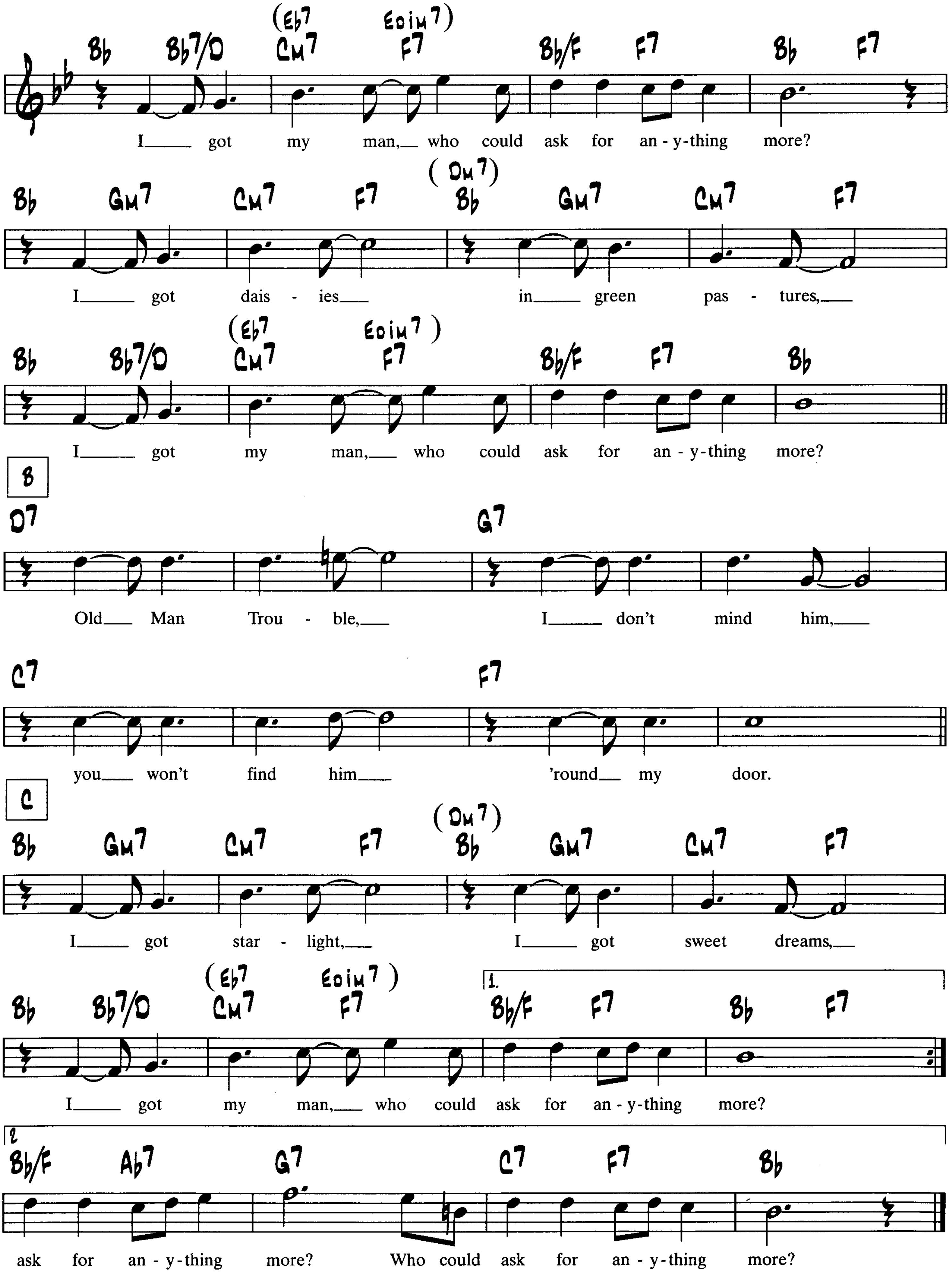
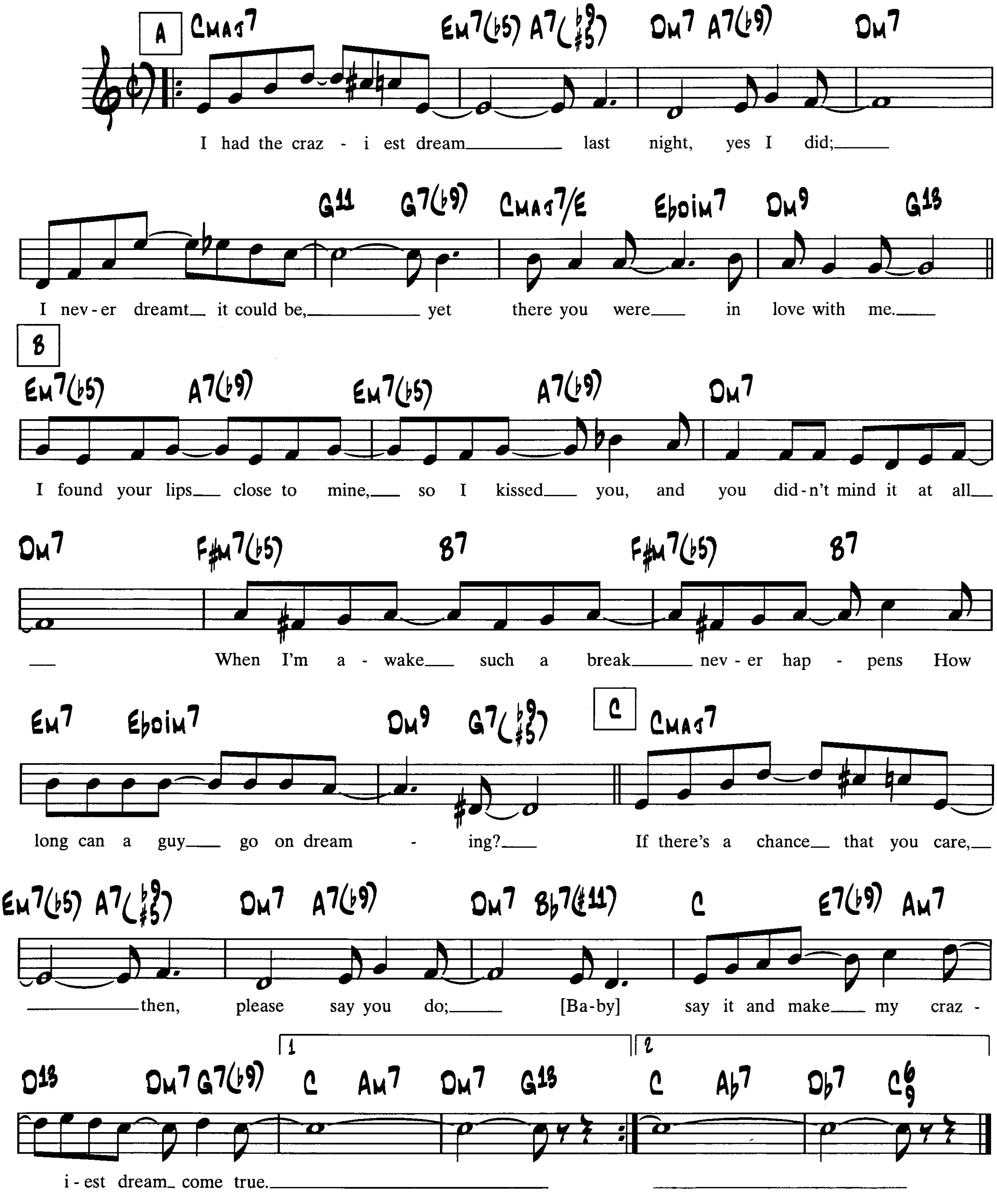

(Eb7 Edim7)
Bb Bb7/D Cm7 F7 Bb/F F7 Bb F7
I___ got my man,___ who could ask for an - y - thing more?
(Dm7)
Bb Gm7 Cm7 F7 Bb Gm7 Cm7 F7
I___ got dais - ies___ in___ green pas - tures,___
(Eb7 Edim7)
Bb Bb7/D Cm7 F7 Bb/F F7 Bb
I___ got my man,___ who could ask for an - y - thing more?
B
D7 G7
Old___ Man Trou - ble,___ I___ don't mind him,___
C7 F7
you___ won't find him___ 'round___ my door.
C
(Dm7)
Bb Gm7 Cm7 F7 Bb Gm7 Cm7 F7
I___ got star - light,___ I___ got sweet dreams,___
(Eb7 Edim7)
Bb Bb7/D Cm7 F7
1.
Bb/F F7 Bb F7
I___ got my man,___ who could ask for an - y - thing more?
2
Bb/F Ab7 G7 C7 F7 Bb
ask for an - y - thing more? Who could ask for an - y - thing more?

I HAD THE CRAZIEST DREAM

WORDS BY MACK GORDON
MUSIC BY HARRY WARREN

MODERATELY SLOW


A
CMAJ7 EM7(♭5) A7(♭9 #5) DM7 A7(♭9) DM7
I had the craz - i est dream last night, yes I did;
G11 G7(♭9) CMAJ7/E E♭DIM7 DM9 G13
I nev - er dreamt it could be, yet there you were in love with me.
B
EM7(♭5) A7(♭9) EM7(♭5) A7(♭9) DM7
I found your lips close to mine, so I kissed you, and you did-n't mind it at all
DM7 F#M7(♭5) B7 F#M7(♭5) B7
When I'm a - wake such a break nev - er hap - pens How
EM7 E♭DIM7 DM9 G7(♭9 #5)
long can a guy go on dream - ing?
C
CMAJ7
If there's a chance that you care,
EM7(♭5) A7(♭9 #5) DM7 A7(♭9) DM7 B♭7(#11) C E7(♭9) AM7
then, please say you do; [Ba-by] say it and make my craz -
D13 DM7 G7(♭9)
i - est dream come true.
1
C AM7 DM7 G13
2
C A♭7 D♭7 C6/9

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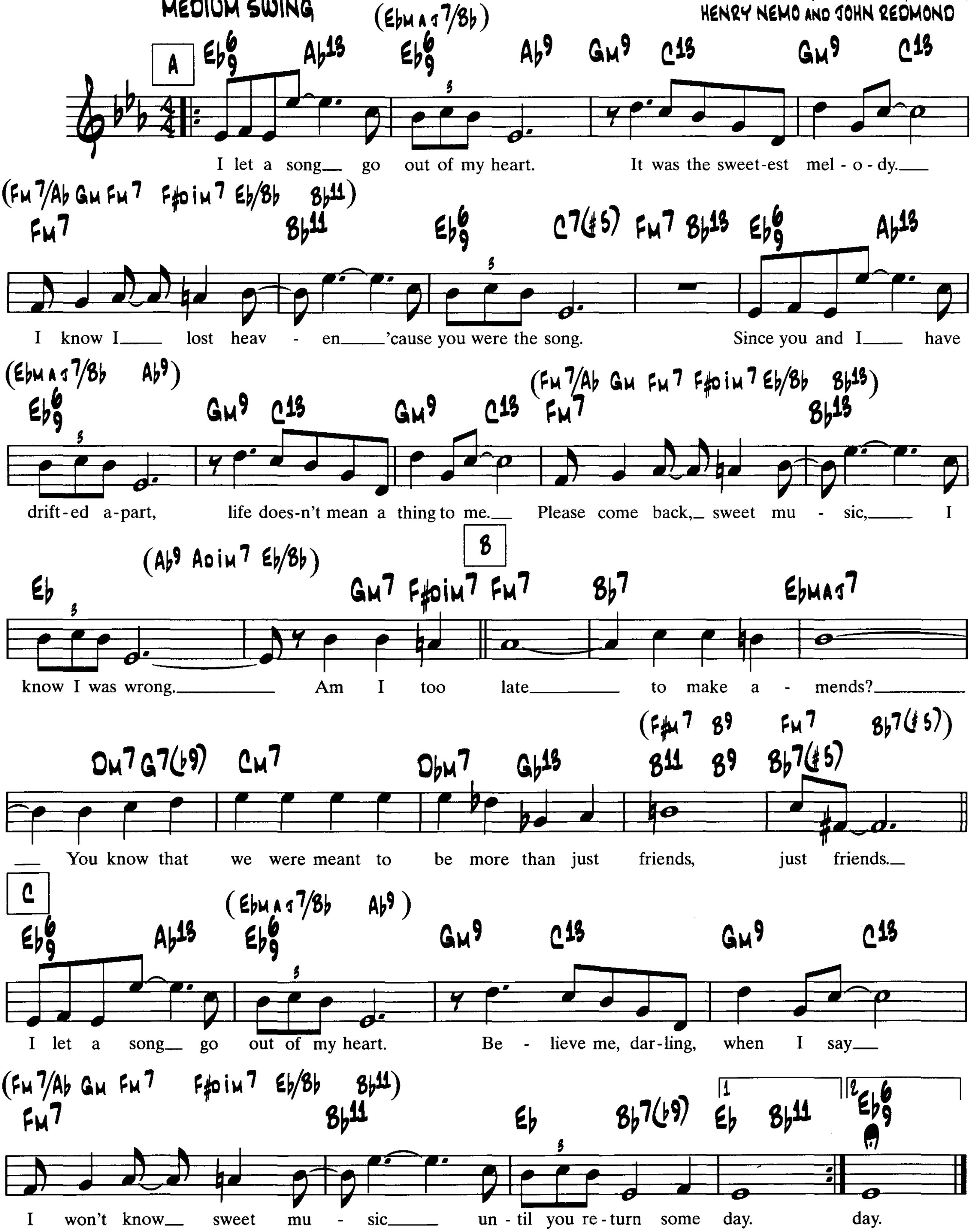
I LET A SONG GO OUT OF MY HEART

BY DUKE ELLINGTON, IRVING MILLS,
HENRY NEMO AND JOHN REDMOND

MEDIUM SWING


(Ebmaj7/Bb)
A
Eb6/9 Ab13 Eb6/9 Ab9 Gm9 C13 Gm9 C13
I let a song___ go out of my heart. It was the sweet-est mel - o - dy.___
(Fm7/Ab Gm Fm7 F#dim7 Eb/Bb Bb11)
Fm7 Bb11 Eb6/9 C7(#5) Fm7 Bb13 Eb6/9 Ab13
I know I___ lost heav - en___'cause you were the song. Since you and I___ have
(Ebmaj7/Bb Ab9)
Eb6/9 Gm9 C13 Gm9 C13
(Fm7/Ab Gm Fm7 F#dim7 Eb/Bb Bb13)
Fm7 Bb13
drift-ed a-part, life does-n't mean a thing to me.__ Please come back,_ sweet mu - sic,___ I
(Ab9 Adim7 Eb/Bb)
Eb
B
Gm7 F#dim7 Fm7 Bb7 Ebmaj7
know I was wrong.______ Am I too late______ to make a - mends?______
(F#m7 B9 Fm7 Bb7(#5))
Dm7 G7(b9) Cm7 Dbm7 Gb13 B11 B9 Bb7(#5)
___ You know that we were meant to be more than just friends, just friends.__
C
(Ebmaj7/Bb Ab9)
Eb6/9 Ab13 Eb6/9 Gm9 C13 Gm9 C13
I let a song__ go out of my heart. Be - lieve me, dar-ling, when I say___
(Fm7/Ab Gm Fm7 F#dim7 Eb/Bb Bb11)
Fm7 Bb11 Eb Bb7(b9)
1
Eb Bb11
2
Eb6/9
I won't know__ sweet mu - sic____ un - til you re - turn some day. day.

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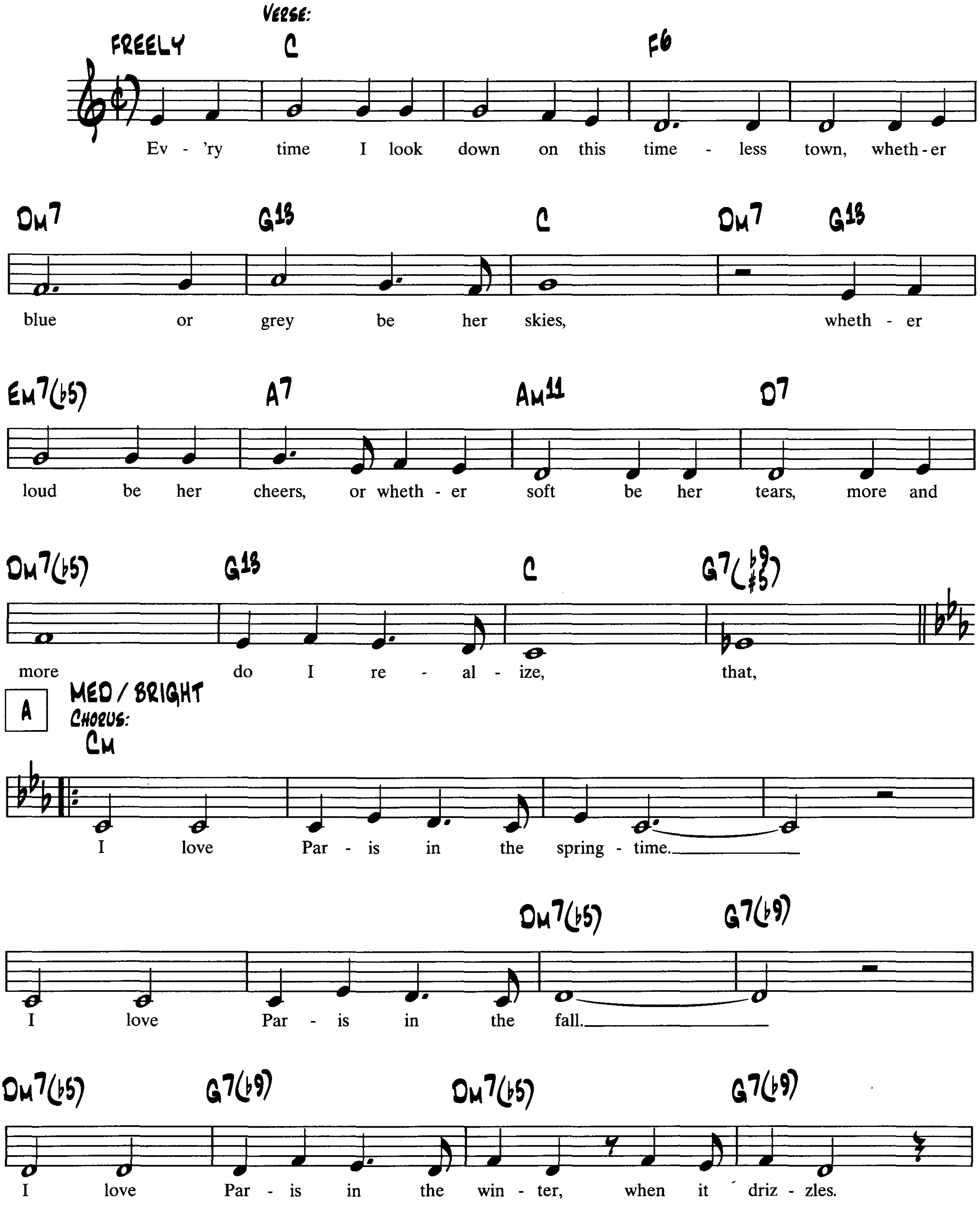
I LOVE PARIS

MUSIC AND LYRICS BY COLE PORTER


VERSE:
FREELY
C
F6
Ev - 'ry time I look down on this time - less town, wheth - er
Dm7
G13
C
Dm7
G13
blue or grey be her skies, wheth - er
Em7(b5)
A7
Am11
D7
loud be her cheers, or wheth - er soft be her tears, more and
Dm7(b5)
G13
C
G7(b9 #5)
more do I re - al - ize, that,
A
MED / BRIGHT
CHORUS:
Cm
I love Par - is in the spring - time.
Dm7(b5)
G7(b9)
I love Par - is in the fall.
Dm7(b5)
G7(b9)
Dm7(b5)
G7(b9)
I love Par - is in the win - ter, when it driz - zles.

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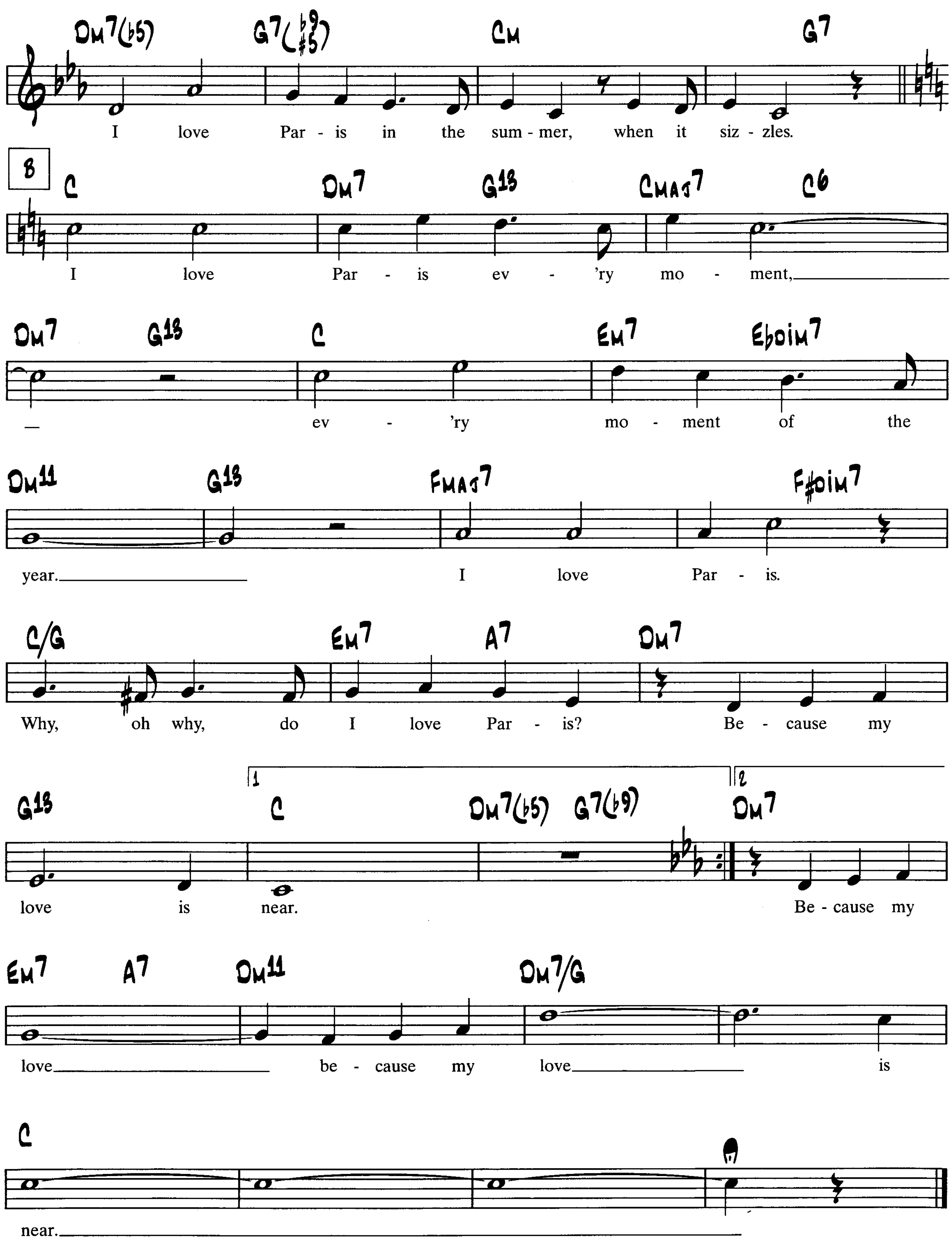
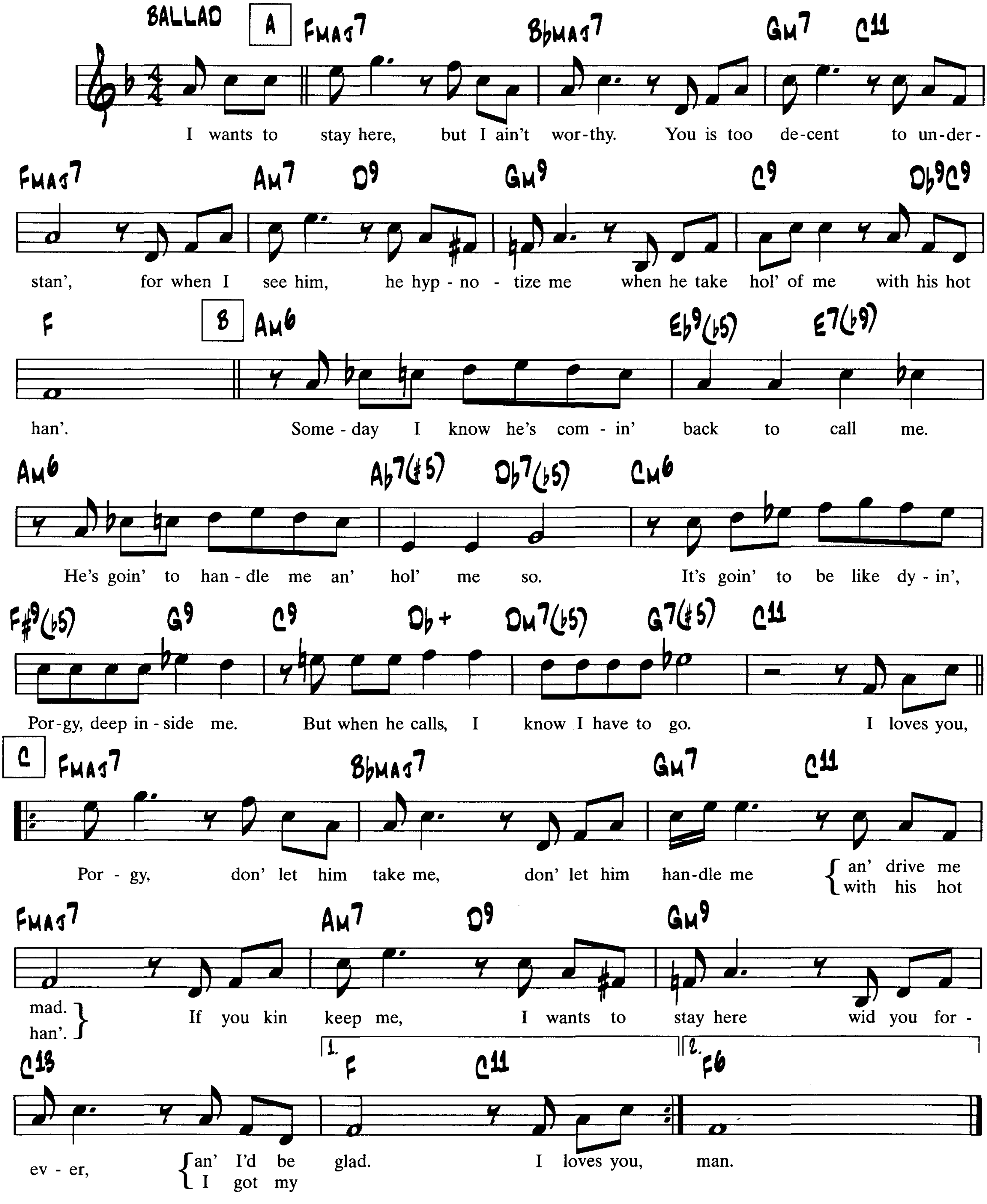

Dm7(♭5) G7(♭9 #5) Cm G7
I love Par - is in the sum - mer, when it siz - zles.
8
C Dm7 G13 Cmaj7 C6
I love Par - is ev - 'ry mo - ment,
Dm7 G13 C Em7 E♭dim7
ev - 'ry mo - ment of the
Dm11 G13 Fmaj7 F#dim7
year. I love Par - is.
C/G Em7 A7 Dm7
Why, oh why, do I love Par - is? Be - cause my
G13 1 C Dm7(♭5) G7(♭9) 2 Dm7
love is near. Be - cause my
Em7 A7 Dm11 Dm7/G
love be - cause my love is
C
near.

I LOVES YOU PORGY

FROM *PORGY AND BESS* ®

BY
GEORGE GERSHWIN,
DUBOSE AND DOROTHY HEYWARD
AND IRA GERSHWIN


BALLAD
A
FMAJ7 BbMAJ7 GM7 C11
I wants to stay here, but I ain't wor-thy. You is too de-cent to un-der-
FMAJ7 AM7 D9 GM9 C9 Db9 C9
stan', for when I see him, he hyp-no-tize me when he take hol' of me with his hot
F
han'.
B
AM6 Eb9(b5) E7(b9)
Some-day I know he's com-in' back to call me.
AM6 Ab7(#5) Db7(b5) CM6
He's goin' to han-dle me an' hol' me so. It's goin' to be like dy-in',
F#9(b5) G9 C9 Db+ DM7(b5) G7(#5) C11
Por-gy, deep in-side me. But when he calls, I know I have to go. I loves you,
C
FMAJ7 BbMAJ7 GM7 C11
Por-gy, don' let him take me, don' let him han-dle me an' drive me mad. / with his hot han'.
FMAJ7 AM7 D9 GM9
If you kin keep me, I wants to stay here wid you for-
C13
ev-er, an' I'd be glad. / I got my
1. F C11
I loves you,
2. F6
man.

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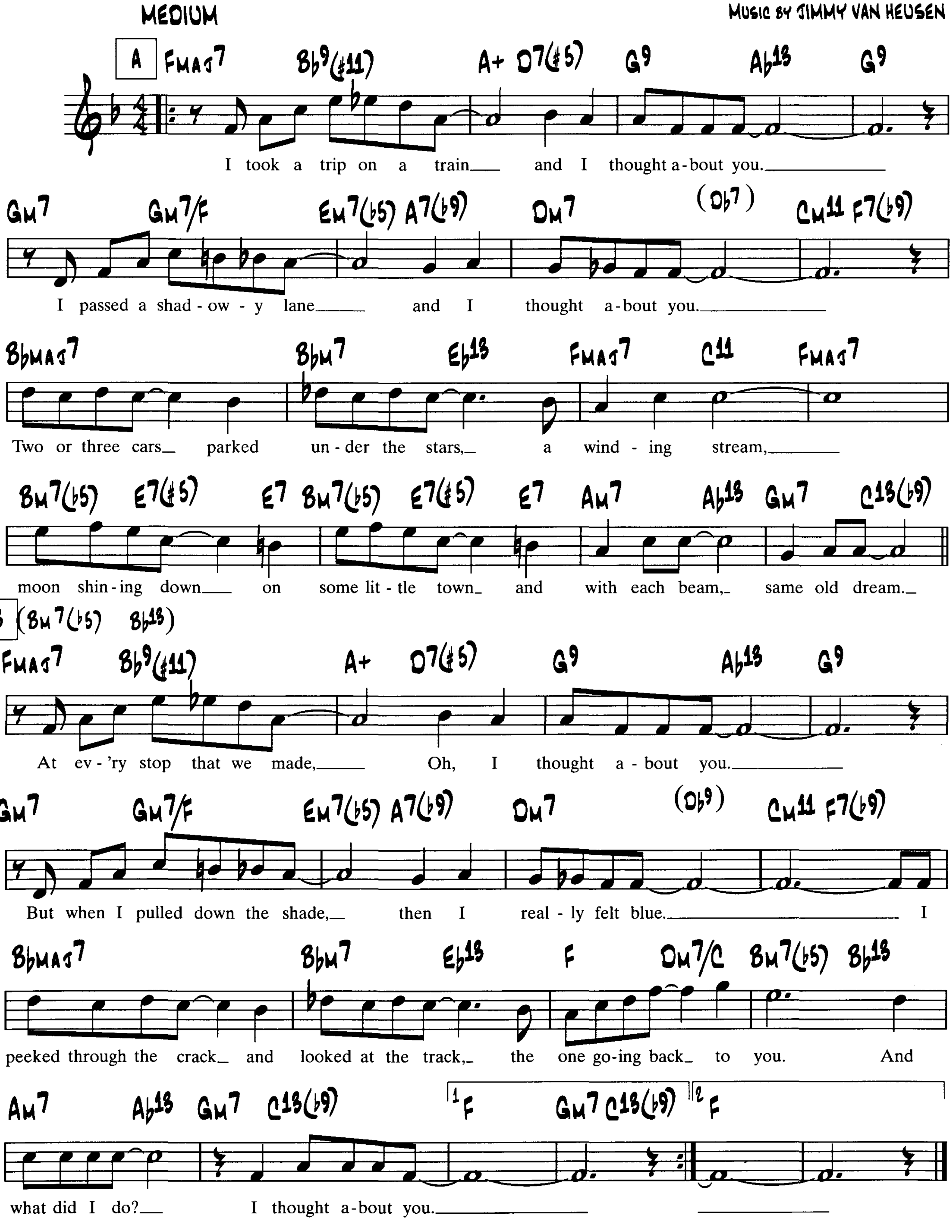
I THOUGHT ABOUT YOU

WORDS BY JOHNNY MERCER
MUSIC BY JIMMY VAN HEUSEN


MEDIUM
A
FMAJ7 Bb9(#11) A+ D7(#5) G9 Ab13 G9
I took a trip on a train and I thought a-bout you.
GM7 GM7/F EM7(b5) A7(b9) DM7 (Db7) CM11 F7(b9)
I passed a shad-ow-y lane and I thought a-bout you.
BbMAJ7 BbM7 Eb13 FMAJ7 C11 FMAJ7
Two or three cars parked un-der the stars, a wind-ing stream,
BM7(b5) E7(#5) E7 BM7(b5) E7(#5) E7 AM7 Ab13 GM7 C13(b9)
moon shin-ing down on some lit-tle town and with each beam, same old dream.
B
(BM7(b5) Bb13)
FMAJ7 Bb9(#11) A+ D7(#5) G9 Ab13 G9
At ev-'ry stop that we made, Oh, I thought a-bout you.
GM7 GM7/F EM7(b5) A7(b9) DM7 (Db9) CM11 F7(b9)
But when I pulled down the shade, then I real-ly felt blue. I
BbMAJ7 BbM7 Eb13 F DM7/C BM7(b5) Bb13
peeked through the crack and looked at the track, the one go-ing back to you. And
AM7 Ab13 GM7 C13(b9) 1 F GM7 C13(b9) 2 F
what did I do? I thought a-bout you.

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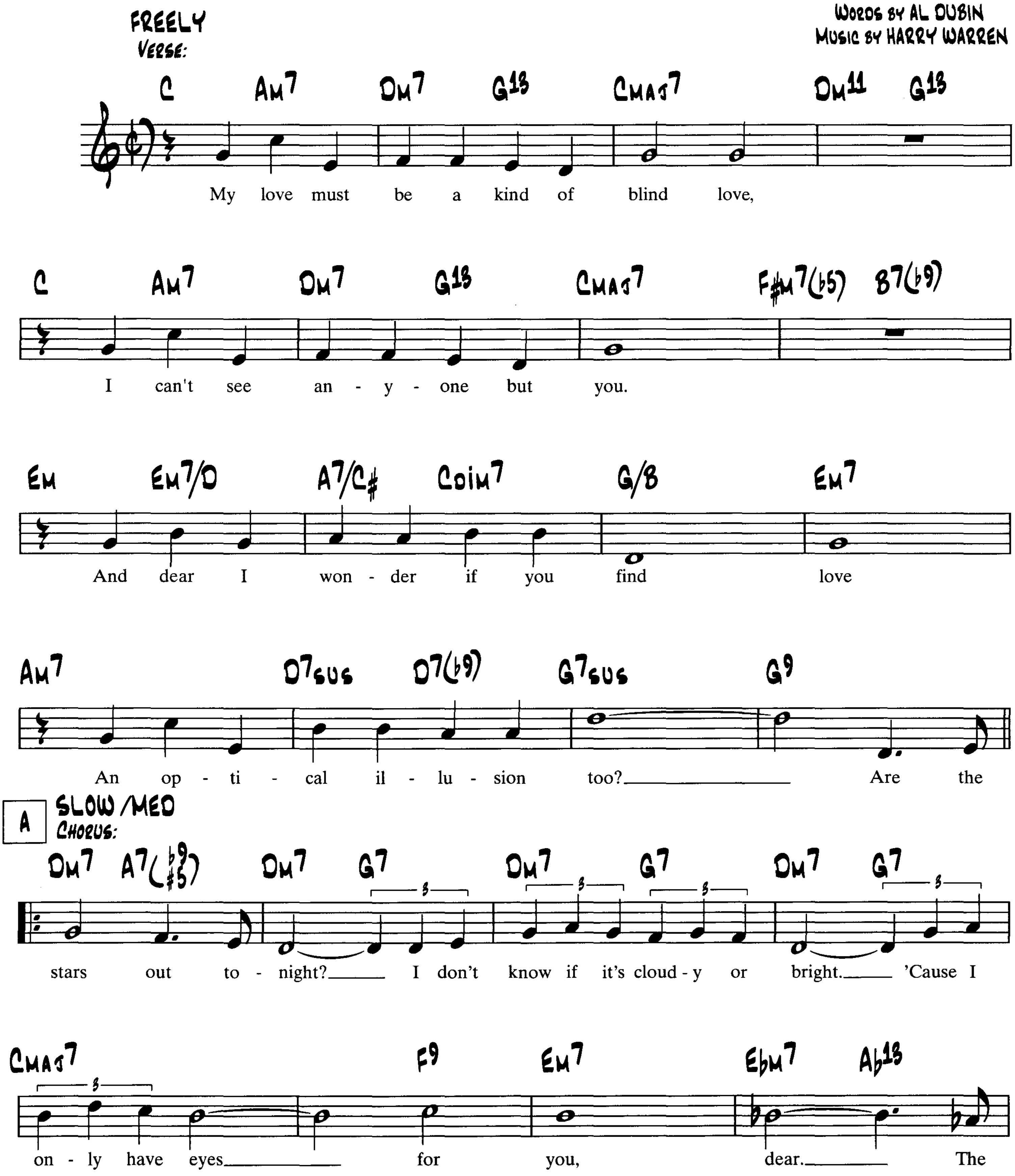
I ONLY HAVE EYES FOR YOU

WORDS BY AL DUBIN
MUSIC BY HARRY WARREN


FREELY
VERSE:
C Am7 Dm7 G13 Cmaj7 Dm11 G13
My love must be a kind of blind love,
C Am7 Dm7 G13 Cmaj7 F♯m7(♭5) B7(♭9)
I can't see an - y - one but you.
Em Em7/D A7/C♯ Cdim7 G/B Em7
And dear I won - der if you find love
Am7 D7sus D7(♭9) G7sus G9
An op - ti - cal il - lu - sion too? Are the
A
SLOW/MED
CHORUS:
Dm7 A7(♭9/♯5) Dm7 G7 Dm7 G7 Dm7 G7
stars out to - night? I don't know if it's cloud - y or bright. 'Cause I
Cmaj7 F9 Em7 E♭m7 A♭13
on - ly have eyes for you, dear. The

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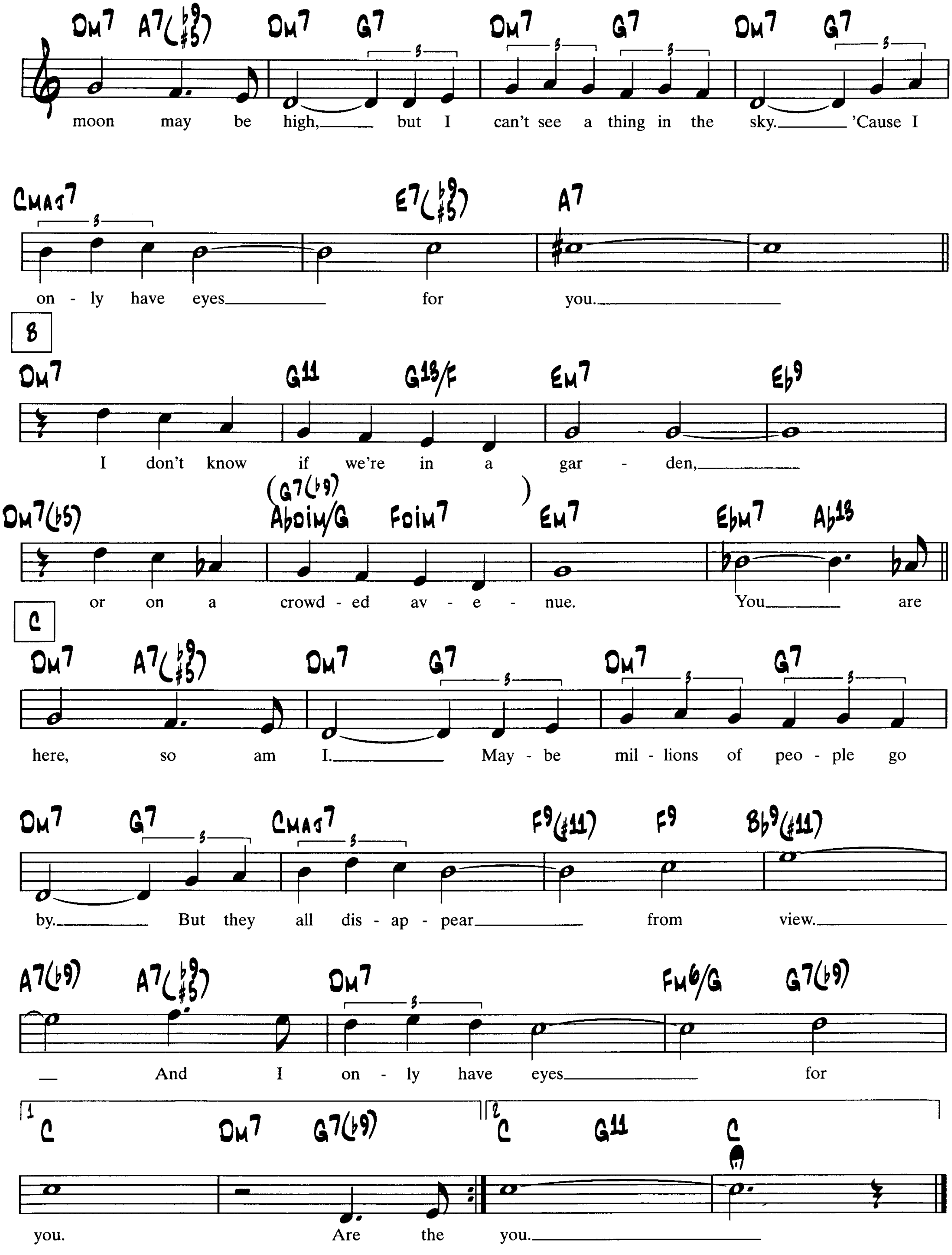
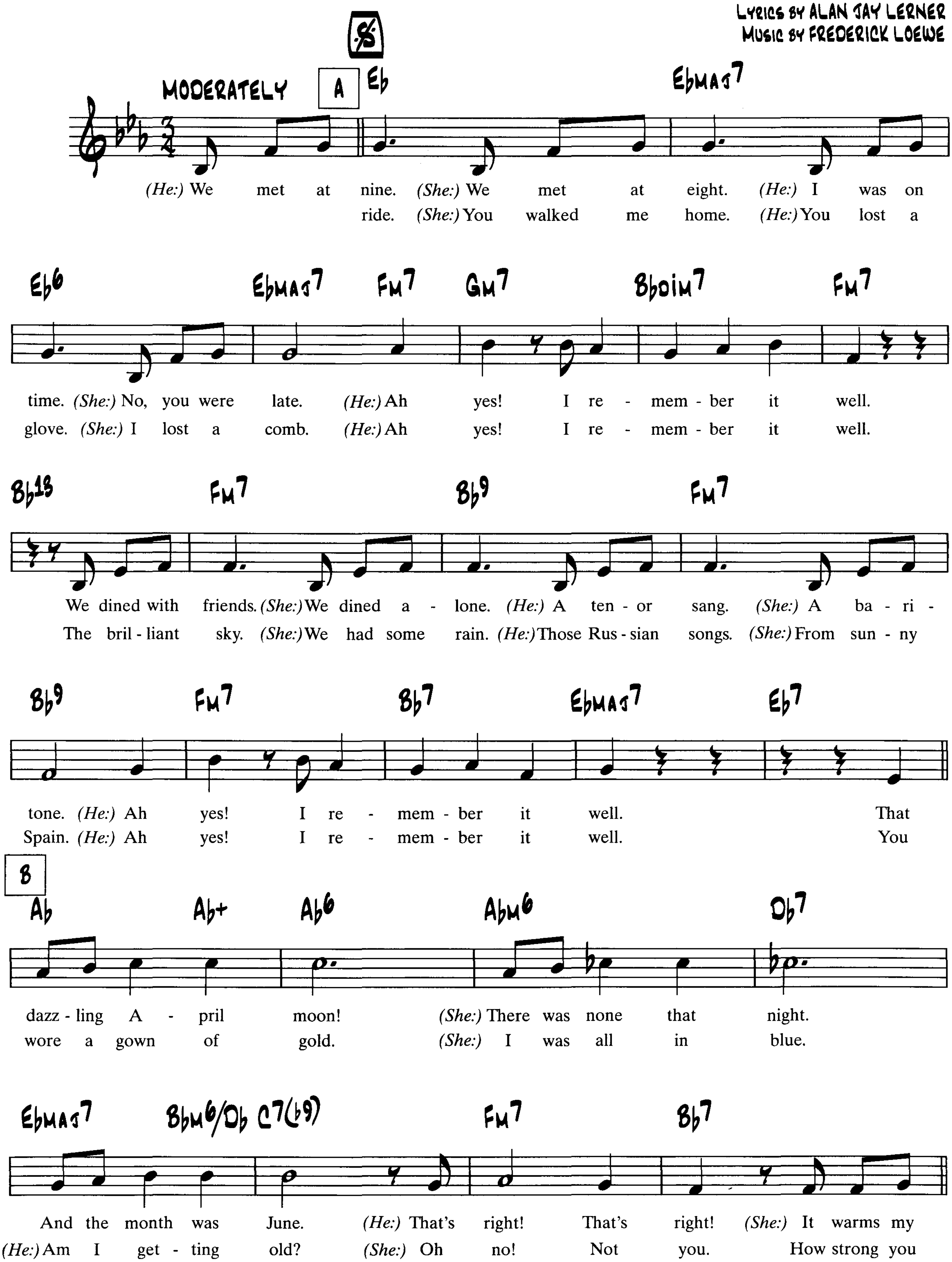

Dm7 A7(♭9 #5) Dm7 G7 Dm7 G7 Dm7 G7
moon may be high, but I can't see a thing in the sky. 'Cause I
Cmaj7 E7(♭9 #5) A7
on - ly have eyes for you.
B
Dm7 G11 G13/F Em7 E♭9
I don't know if we're in a gar - den,
Dm7(♭5) (G7(♭9) A♭dim/G Fdim7) Em7 E♭m7 A♭13
or on a crowd - ed av - e - nue. You are
C
Dm7 A7(♭9 #5) Dm7 G7 Dm7 G7
here, so am I. May - be mil - lions of peo - ple go
Dm7 G7 Cmaj7 F9(#11) F9 B♭9(#11)
by. But they all dis - ap - pear from view.
A7(♭9) A7(♭9 #5) Dm7 Fm6/G G7(♭9)
And I on - ly have eyes for
1 C Dm7 G7(♭9) 2 C G11 C
you. Are the you.

I REMEMBER IT WELL

LYRICS BY ALAN JAY LERNER
MUSIC BY FREDERICK LOEWE


MODERATELY
A
Eb
EbMAJ7
(He:) We met at nine. (She:) We met at eight. (He:) I was on
ride. (She:) You walked me home. (He:) You lost a
Eb6
EbMAJ7
FM7
GM7
BbDIM7
FM7
time. (She:) No, you were late. (He:) Ah yes! I re - mem - ber it well.
glove. (She:) I lost a comb. (He:) Ah yes! I re - mem - ber it well.
Bb13
FM7
Bb9
FM7
We dined with friends. (She:) We dined a - lone. (He:) A ten - or sang. (She:) A ba - ri -
The bril - liant sky. (She:) We had some rain. (He:) Those Rus - sian songs. (She:) From sun - ny
Bb9
FM7
Bb7
EbMAJ7
Eb7
tone. (He:) Ah yes! I re - mem - ber it well. That
Spain. (He:) Ah yes! I re - mem - ber it well. You
B
Ab
Ab+
Ab6
AbM6
Db7
dazz - ling A - pril moon! (She:) There was none that night.
wore a gown of gold. (She:) I was all in blue.
EbMAJ7
BbM6/Db
C7(b9)
FM7
Bb7
And the month was June. (He:) That's right! That's right! (She:) It warms my
(He:) Am I get - ting old? (She:) Oh no! Not you. How strong you

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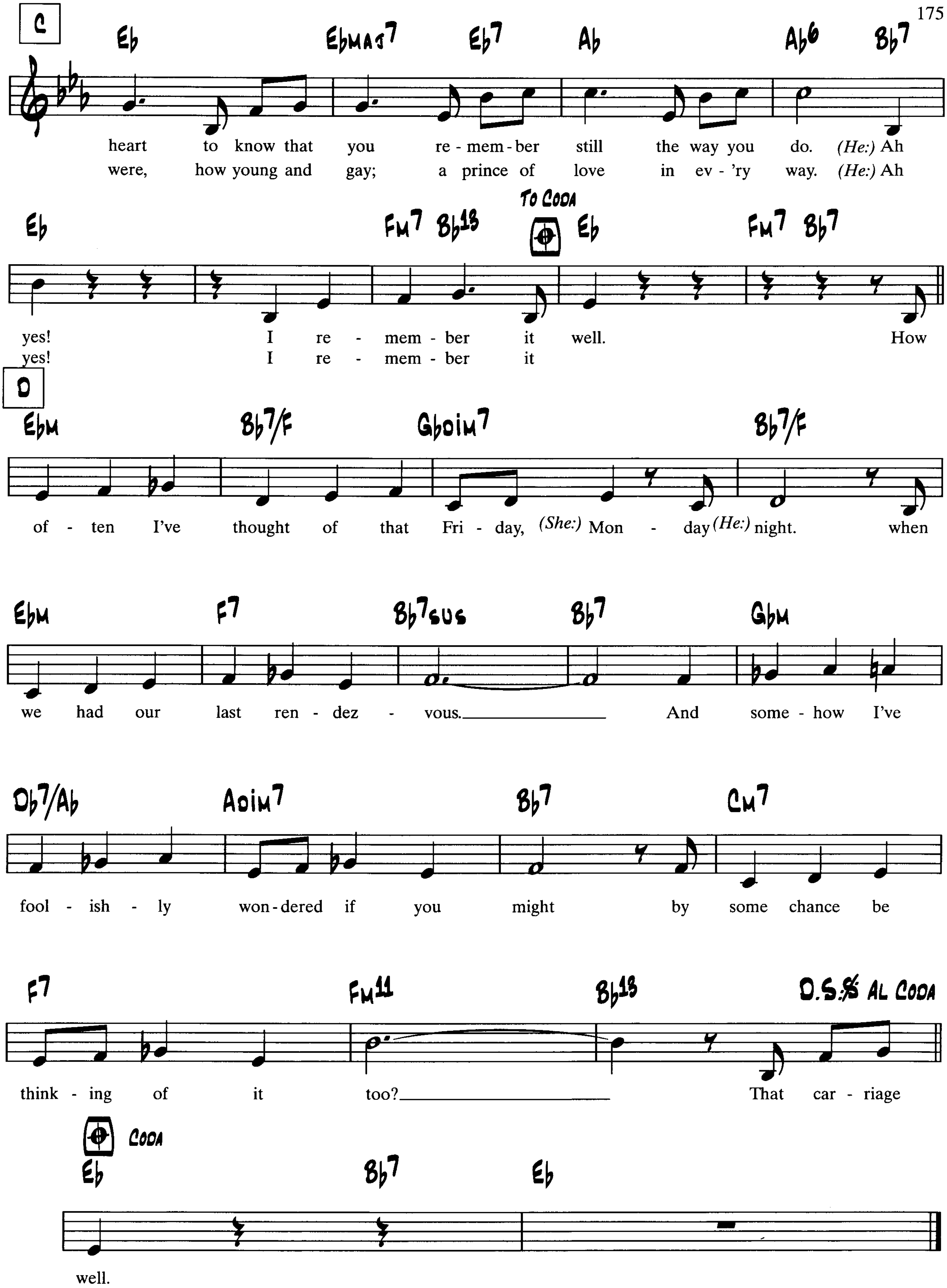
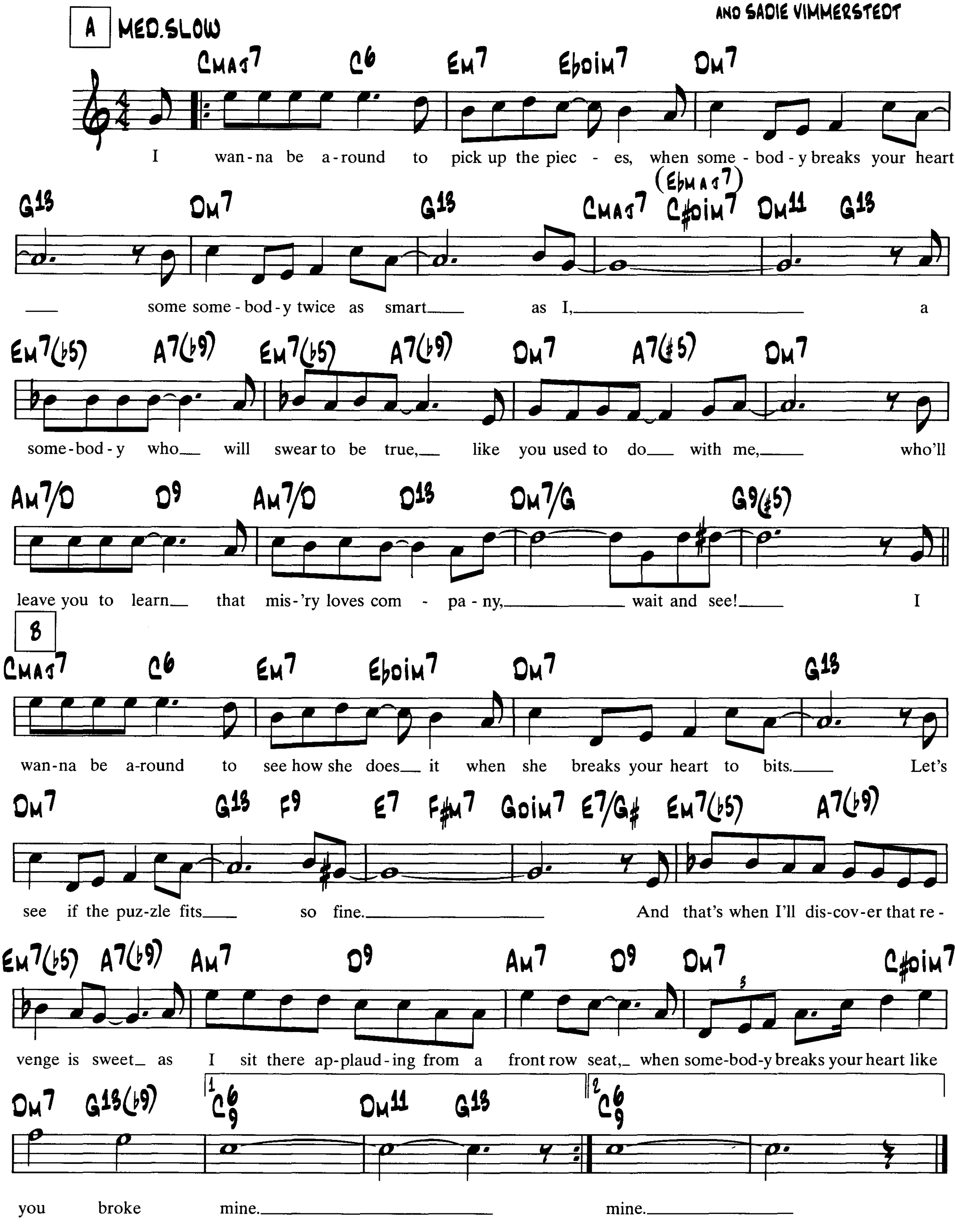

C
Eb Ebmaj7 Eb7 Ab Ab6 Bb7
heart to know that you re - mem - ber still the way you do. (He:) Ah
were, how young and gay; a prince of love in ev - 'ry way. (He:) Ah
Eb Fm7 Bb13 TO CODA Eb Fm7 Bb7
yes! I re - mem - ber it well. How
yes! I re - mem - ber it
D
Ebm Bb7/F Gbdim7 Bb7/F
of - ten I've thought of that Fri - day, (She:) Mon - day (He:) night. when
Ebm F7 Bb7sus Bb7 Gbm
we had our last ren - dez - vous. And some - how I've
Db7/Ab Adim7 Bb7 Cm7
fool - ish - ly won - dered if you might by some chance be
F7 Fm11 Bb13 D.S. AL CODA
think - ing of it too? That car - riage
CODA
Eb Bb7 Eb
well.

I WANNA BE AROUND

WORDS AND MUSIC BY JOHNNY MERCER
AND SADIE VIMMERSTEDT


A
MED.SLOW
CMA7 C6 EM7 E♭DIM7 DM7
I wan-na be a-round to pick up the piec - es, when some - bod - y breaks your heart;
G13 DM7 G13 CMA7 (E♭MA7) C♯DIM7 DM11 G13
some some - bod - y twice as smart as I, a
EM7(♭5) A7(♭9) EM7(♭5) A7(♭9) DM7 A7(♯5) DM7
some-bod - y who will swear to be true, like you used to do with me, who'll
AM7/D D9 AM7/D D13 DM7/G G9(♯5)
leave you to learn that mis-'ry loves com - pa - ny, wait and see! I
B
CMA7 C6 EM7 E♭DIM7 DM7 G13
wan-na be a-round to see how she does it when she breaks your heart to bits. Let's
DM7 G13 F9 E7 F♯M7 GDIM7 E7/G♯ EM7(♭5) A7(♭9)
see if the puz-zle fits so fine. And that's when I'll dis-cov-er that re -
EM7(♭5) A7(♭9) AM7 D9 AM7 D9 DM7 C♯DIM7
venge is sweet as I sit there ap-plaud-ing from a front row seat, when some-bod-y breaks your heart like
3
DM7 G13(♭9) 1 C6/9 DM11 G13 2 C6/9
you broke mine. mine.

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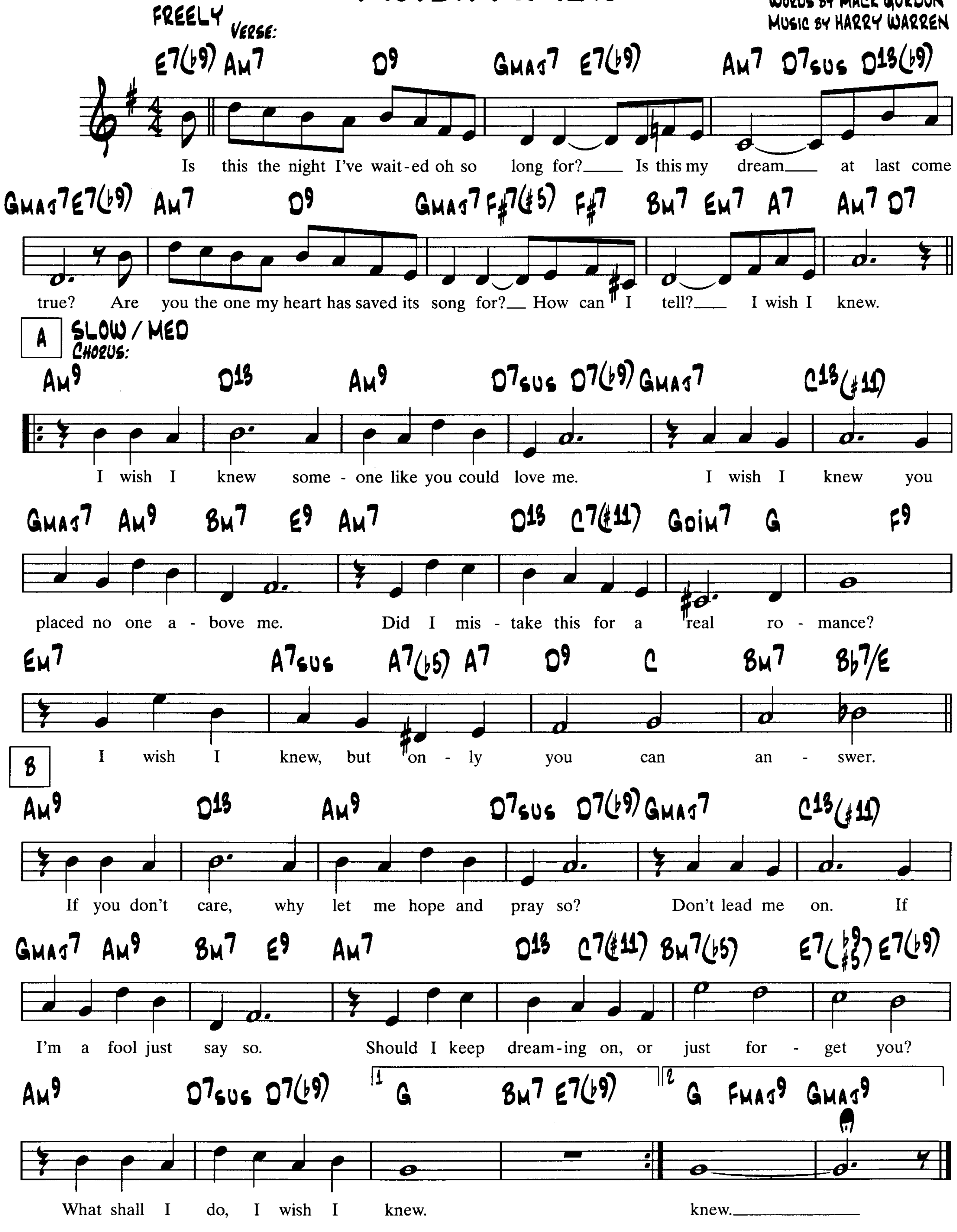
I WISH I KNEW

WORDS BY MACK GORDON
MUSIC BY HARRY WARREN


FREELY
VERSE:
E7(♭9) AM7 D9 GMAJ7 E7(♭9) AM7 D7SUS D13(♭9)
Is this the night I've wait-ed oh so long for? Is this my dream at last come
GMAJ7 E7(♭9) AM7 D9 GMAJ7 F♯7(♯5) F♯7 BM7 EM7 A7 AM7 D7
true? Are you the one my heart has saved its song for? How can I tell? I wish I knew.
A
SLOW / MED
CHORUS:
AM9 D13 AM9 D7SUS D7(♭9) GMAJ7 C13(♯11)
I wish I knew some - one like you could love me. I wish I knew you
GMAJ7 AM9 BM7 E9 AM7 D13 C7(♯11) G♭DIM7 G F9
placed no one a - bove me. Did I mis - take this for a real ro - mance?
EM7 A7SUS A7(♭5) A7 D9 C BM7 B♭7/E
I wish I knew, but on - ly you can an - swer.
B
AM9 D13 AM9 D7SUS D7(♭9) GMAJ7 C13(♯11)
If you don't care, why let me hope and pray so? Don't lead me on. If
GMAJ7 AM9 BM7 E9 AM7 D13 C7(♯11) BM7(♭5) E7(♭9/♯5) E7(♭9)
I'm a fool just say so. Should I keep dream-ing on, or just for - get you?
AM9 D7SUS D7(♭9) 1 G BM7 E7(♭9) 2 G FMAJ9 GMAJ9
What shall I do, I wish I knew. knew.

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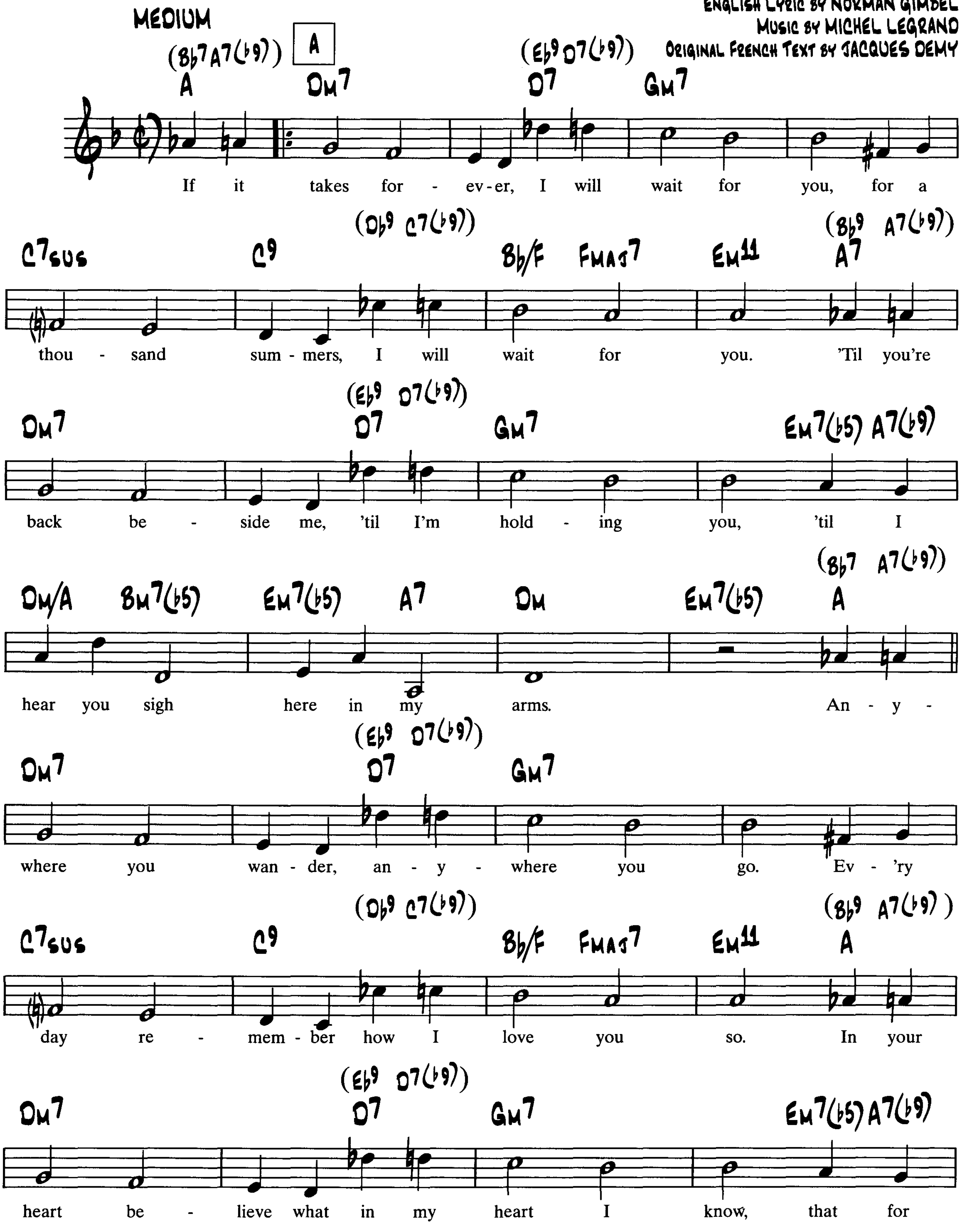
I WILL WAIT FOR YOU

ENGLISH LYRIC BY NORMAN GIMBEL
MUSIC BY MICHEL LEGRAND
ORIGINAL FRENCH TEXT BY JACQUES DEMY


MEDIUM
(Bb7 A7(b9)) A (Eb9 D7(b9))
A Dm7 D7 Gm7
If it takes for - ev-er, I will wait for you, for a
(Db9 C7(b9)) (Bb9 A7(b9))
C7sus C9 Bb/F Fmaj7 Em11 A7
thou - sand sum - mers, I will wait for you. 'Til you're
(Eb9 D7(b9))
Dm7 D7 Gm7 Em7(b5) A7(b9)
back be - side me, 'til I'm hold - ing you, 'til I
(Bb7 A7(b9))
Dm/A Bm7(b5) Em7(b5) A7 Dm Em7(b5) A
hear you sigh here in my arms. An - y -
(Eb9 D7(b9))
Dm7 D7 Gm7
where you wan - der, an - y - where you go. Ev - 'ry
(Db9 C7(b9)) (Bb9 A7(b9))
C7sus C9 Bb/F Fmaj7 Em11 A
day re - mem - ber how I love you so. In your
(Eb9 D7(b9))
Dm7 D7 Gm7 Em7(b5) A7(b9)
heart be - lieve what in my heart I know, that for

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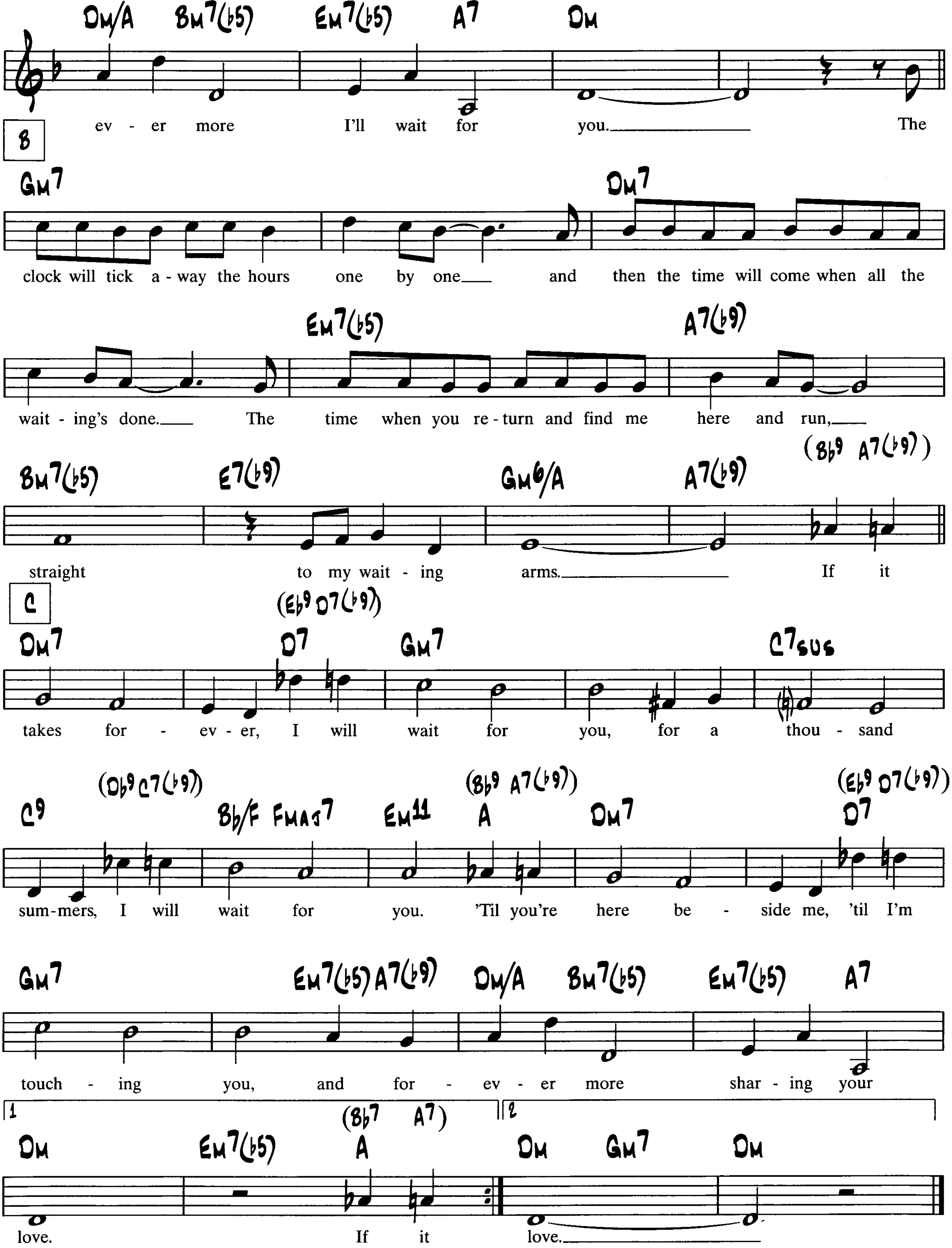
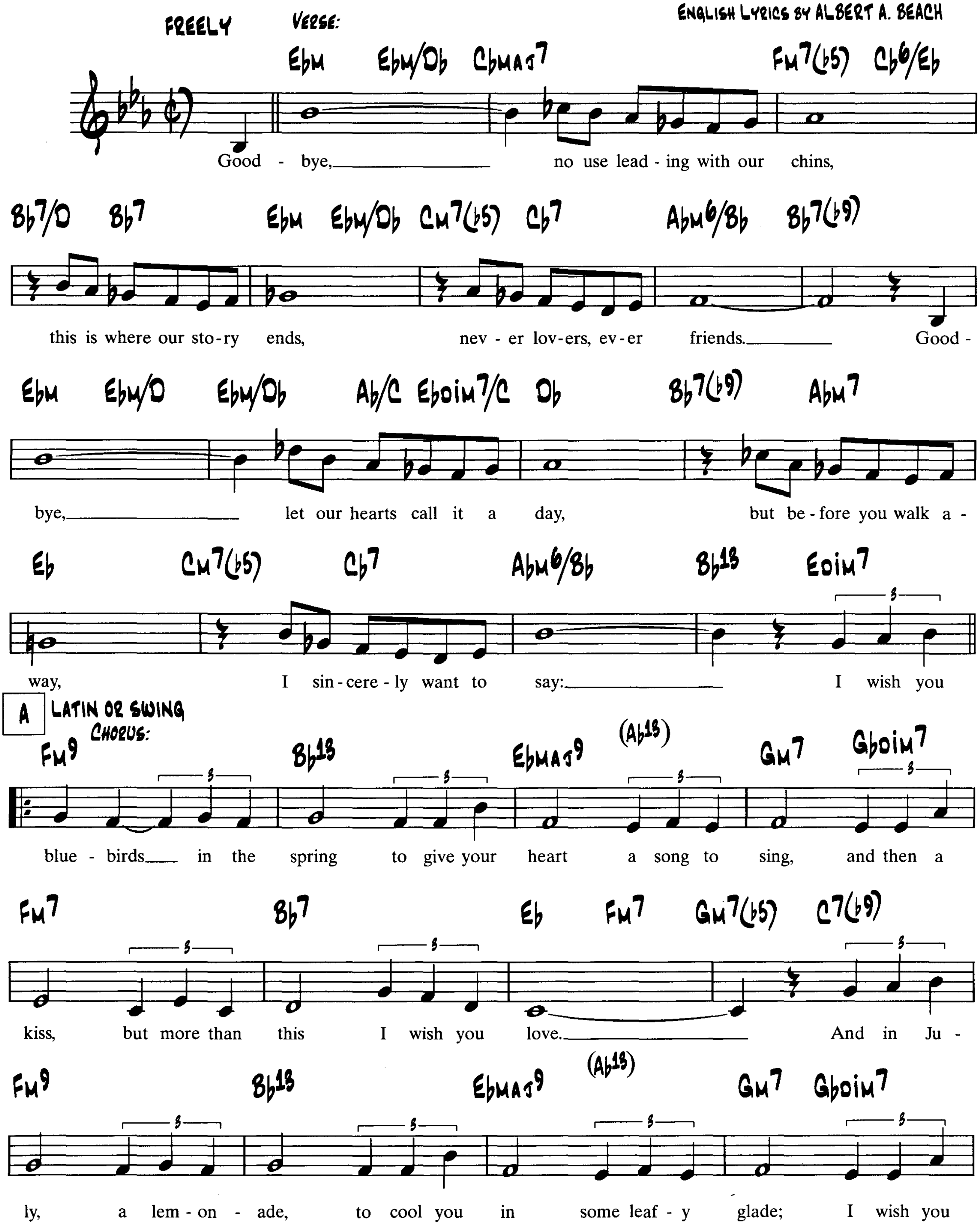

Dm/A Bm7(b5) Em7(b5) A7 Dm
B
ev - er more I'll wait for you. The
Gm7 Dm7
clock will tick a - way the hours one by one and then the time will come when all the
Em7(b5) A7(b9)
wait - ing's done. The time when you re - turn and find me here and run,
Bm7(b5) E7(b9) Gm6/A A7(b9) (Bb9 A7(b9))
straight to my wait - ing arms. If it
C
Dm7 (Eb9 D7(b9)) D7 Gm7 C7sus
takes for - ev - er, I will wait for you, for a thou - sand
C9 (Db9 C7(b9)) Bb/F Fmaj7 Em11 (Bb9 A7(b9)) A Dm7 (Eb9 D7(b9)) D7
sum-mers, I will wait for you. 'Til you're here be - side me, 'til I'm
Gm7 Em7(b5) A7(b9) Dm/A Bm7(b5) Em7(b5) A7
touch - ing you, and for - ev - er more shar - ing your
1
Dm Em7(b5) (Bb7 A7) A
love. If it
2
Dm Gm7 Dm
love.

I WISH YOU LOVE

Music and French Lyrics by CHARLES TRENET
English Lyrics by ALBERT A. BEACH


FREELY
VERSE:
Ebm Ebm/Db Cbmaj7 Fm7(b5) Cb6/Eb
Good - bye, no use lead - ing with our chins,
Bb7/D Bb7 Ebm Ebm/Db Cm7(b5) Cb7 Abm6/Bb Bb7(b9)
this is where our sto - ry ends, nev - er lov - ers, ev - er friends. Good -
Ebm Ebm/D Ebm/Db Ab/C Ebdim7/C Db Bb7(b9) Abm7
bye, let our hearts call it a day, but be - fore you walk a -
Eb Cm7(b5) Cb7 Abm6/Bb Bb13 Edim7
way, I sin - cere - ly want to say: I wish you
3
A
LATIN OR SWING CHORUS:
Fm9 Bb13 Ebmaj9 (Ab13) Gm7 Gbdim7
blue - birds in the spring to give your heart a song to sing, and then a
Fm7 Bb7 Eb Fm7 Gm7(b5) C7(b9)
kiss, but more than this I wish you love. And in Ju -
Fm9 Bb13 Ebmaj9 (Ab13) Gm7 Gbdim7
ly, a lem - on - ade, to cool you in some leaf - y glade; I wish you

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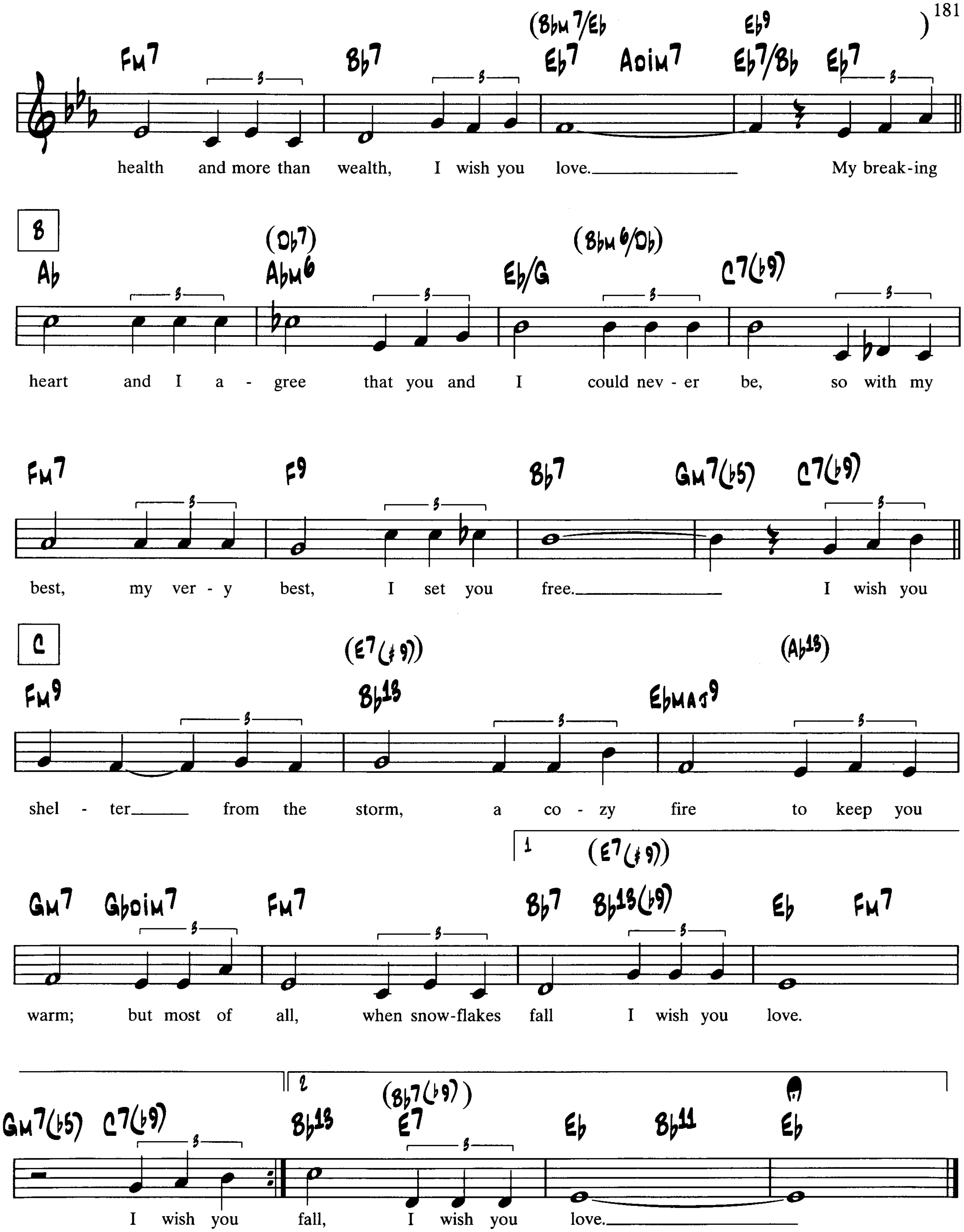
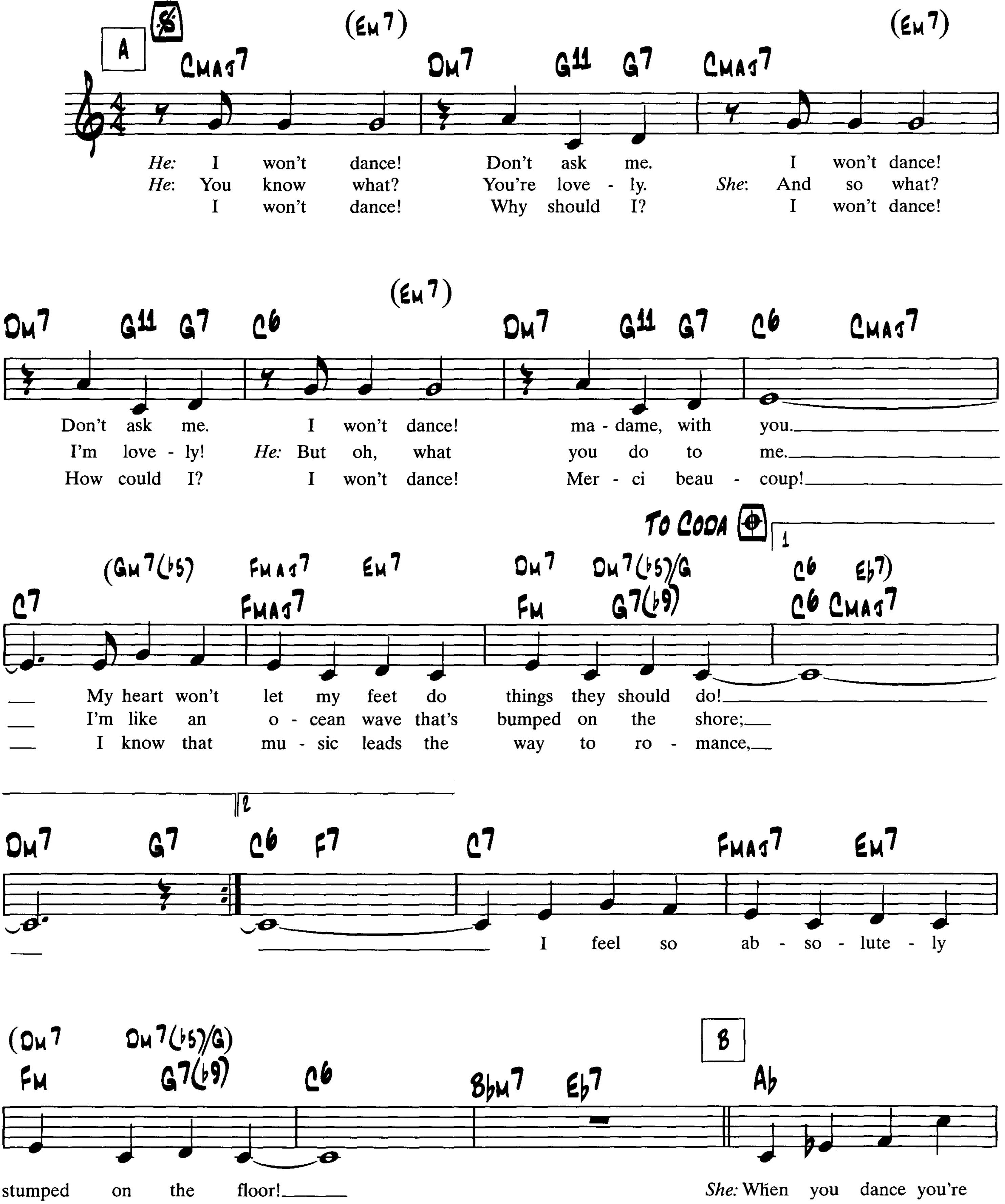

FM7 Bb7 (BbM7/Eb Eb7 AoiM7 Eb9 Eb7/Bb Eb7)
health and more than wealth, I wish you love. My break-ing
B
Ab (Db7) AbM6 Eb/G (BbM6/Db) C7(b9)
heart and I a - gree that you and I could nev - er be, so with my
FM7 F9 Bb7 GM7(b5) C7(b9)
best, my ver - y best, I set you free. I wish you
C
FM9 (E7(#9)) Bb13 EbMAJ9 (Ab13)
shel - ter from the storm, a co - zy fire to keep you
1
GM7 GbDIM7 FM7 Bb7 (E7(#9)) Bb13(b9) Eb FM7
warm; but most of all, when snow-flakes fall I wish you love.
2
GM7(b5) C7(b9) Bb13 (Bb7(b9)) E7 Eb Bb11 Eb
I wish you fall, I wish you love.

I WON'T DANCE

MUSIC BY JEROME KERN
WORDS BY OSCAR HAMMERSTEIN AND OTTO HARBACH
SCREEN VERSION BY DOROTHY FIELDS AND JIMMY McHUGH

MED / BRIGHT


A
𝄋
CMAJ7 (EM7) DM7 G11 G7 CMAJ7 (EM7)
He: I won't dance! Don't ask me. I won't dance!
He: You know what? You're love - ly. She: And so what?
I won't dance! Why should I? I won't dance!
DM7 G11 G7 C6 (EM7) DM7 G11 G7 C6 CMAJ7
Don't ask me. I won't dance! ma - dame, with you.
I'm love - ly! He: But oh, what you do to me.
How could I? I won't dance! Mer - ci beau - coup!
TO CODA
C7 (GM7(♭5)) FMAJ7 (FMAJ7) EM7 FM (DM7) G7(♭9) (DM7(♭5)/G) 1. C6 CMAJ7 (C6 E♭7)
My heart won't let my feet do things they should do!
I'm like an o - cean wave that's bumped on the shore;
I know that mu - sic leads the way to ro - mance,
DM7 G7 2. C6 F7 C7 FMAJ7 EM7
I feel so ab - so - lute - ly
FM (DM7) G7(♭9) (DM7(♭5)/G) C6 B♭M7 E♭7
stumped on the floor!
B
A♭
She: When you dance you're

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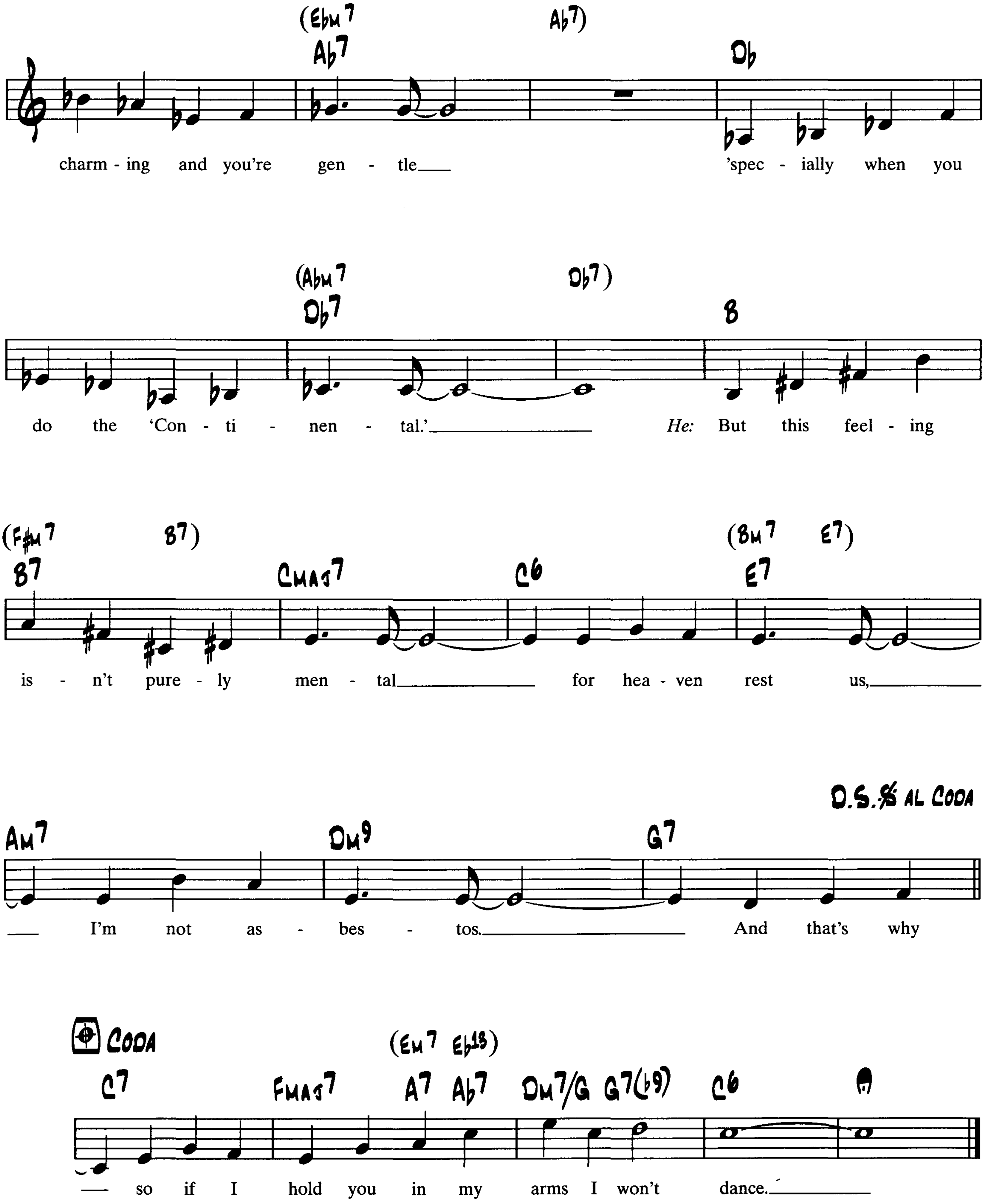
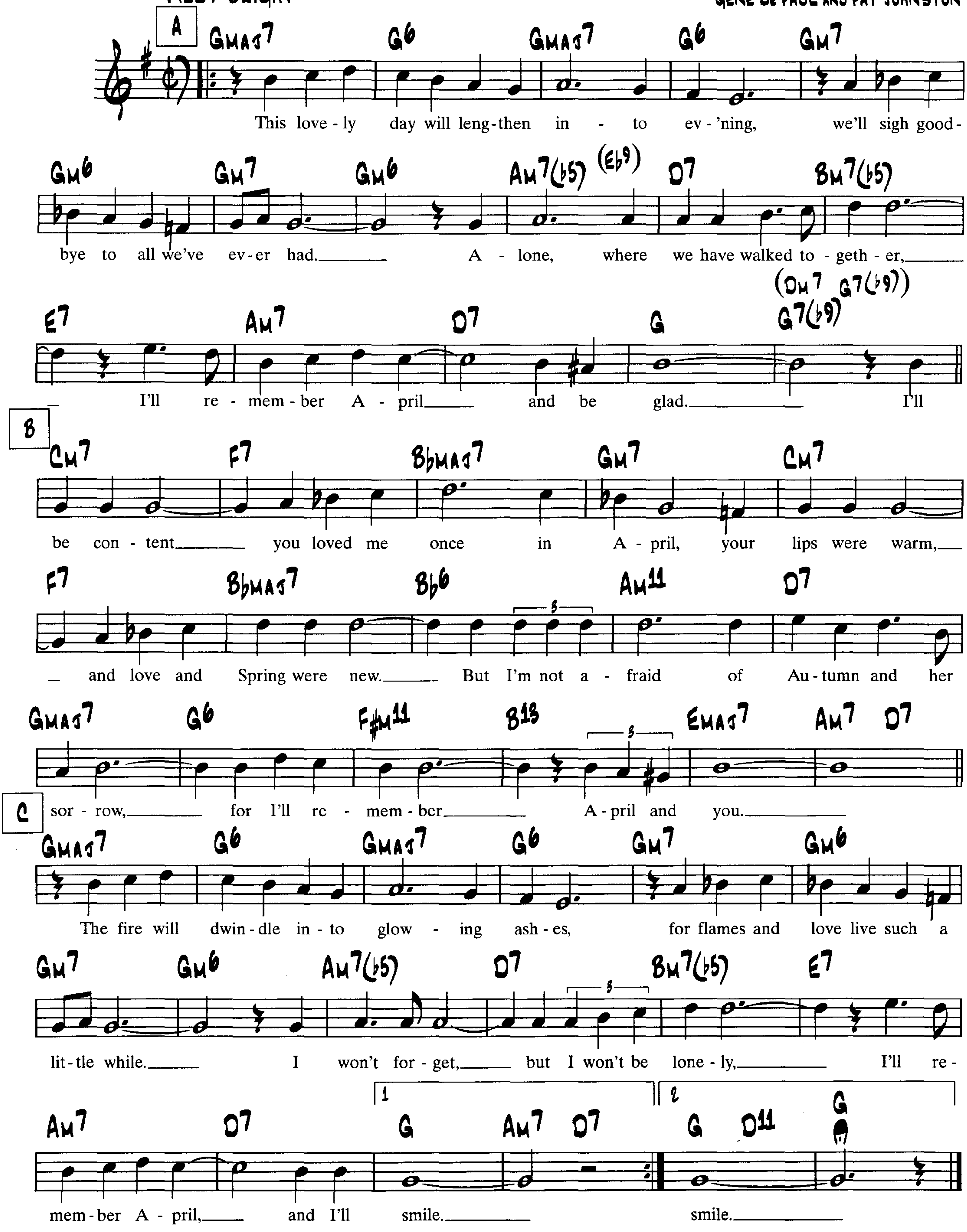

(Ebm7 Ab7)
Ab7
Db
charm - ing and you're gen - tle
'spec - ially when you
(Abm7 Db7)
Db7
B
do the 'Con - ti - nen - tal.'
He: But this feel - ing
(F#m7 B7)
B7
Cmaj7
C6
(Bm7 E7)
E7
is - n't pure - ly men - tal
for hea - ven rest us,
D.S. 𝄋 al Coda
Am7
Dm9
G7
I'm not as - bes - tos.
And that's why
𝄌 Coda
(Em7 Eb13)
C7
Fmaj7
A7
Ab7
Dm7/G
G7(b9)
C6
so if I hold you in my arms I won't dance.

I'LL REMEMBER APRIL

WORDS AND MUSIC BY DON RAYE, GENE DE PAUL AND PAT JOHNSTON

MED / BRIGHT


A
GMAJ7 G6 GMAJ7 G6 GM7
This love - ly day will leng-then in - to ev - 'ning, we'll sigh good -
GM6 GM7 GM6 AM7(b5) (Eb9) D7 BM7(b5)
bye to all we've ev - er had. A - lone, where we have walked to - geth - er,
E7 AM7 D7 G G7(b9) (DM7 G7(b9))
I'll re - mem - ber A - pril and be glad. I'll
B
CM7 F7 BbMAJ7 GM7 CM7
be con - tent you loved me once in A - pril, your lips were warm,
F7 BbMAJ7 Bb6 AM11 D7
and love and Spring were new. But I'm not a - fraid of Au - tumn and her
3
GMAJ7 G6 F#M11 B13 EMAJ7 AM7 D7
sor - row, for I'll re - mem - ber A - pril and you.
3
C
GMAJ7 G6 GMAJ7 G6 GM7 GM6
The fire will dwin - dle in - to glow - ing ash - es, for flames and love live such a
GM7 GM6 AM7(b5) D7 BM7(b5) E7
lit - tle while. I won't for - get, but I won't be lone - ly, I'll re -
3
1 2
AM7 D7 G AM7 D7 G D11 G
mem - ber A - pril, and I'll smile. smile.

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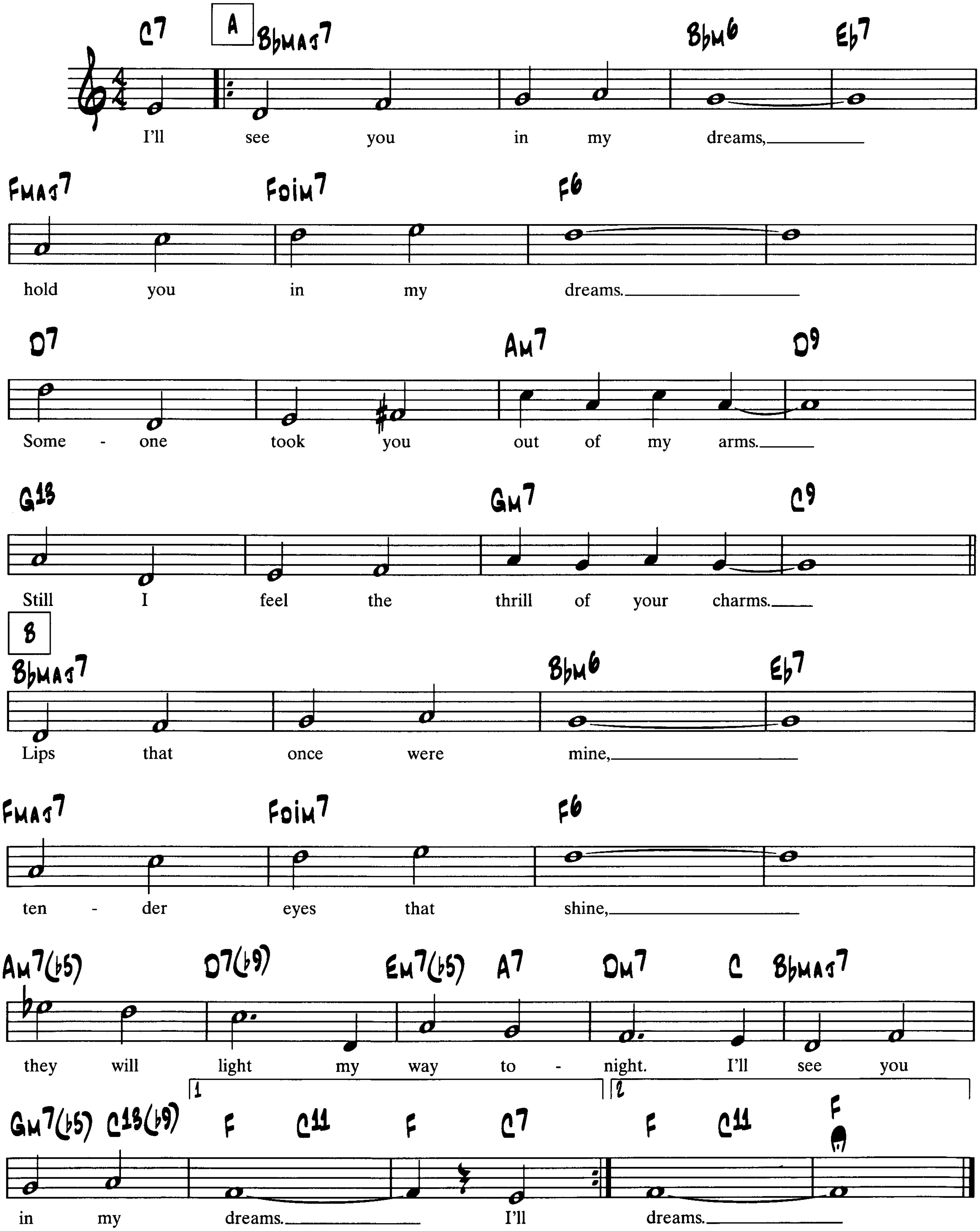
I'LL SEE YOU IN MY DREAMS

WORDS BY GUS KAHN
MUSIC BY ISHAM JONES

MED. SWING


A
C7 Bbmaj7 Bbm6 Eb7
I'll see you in my dreams,
Fmaj7 Fdim7 F6
hold you in my dreams.
D7 Am7 D9
Some - one took you out of my arms.
G13 Gm7 C9
Still I feel the thrill of your charms.
B
Bbmaj7 Bbm6 Eb7
Lips that once were mine,
Fmaj7 Fdim7 F6
ten - der eyes that shine,
Am7(b5) D7(b9) Em7(b5) A7 Dm7 C Bbmaj7
they will light my way to - night. I'll see you
1
2
Gm7(b5) C13(b9) F C11 F C7 F C11 F
in my dreams. I'll dreams.

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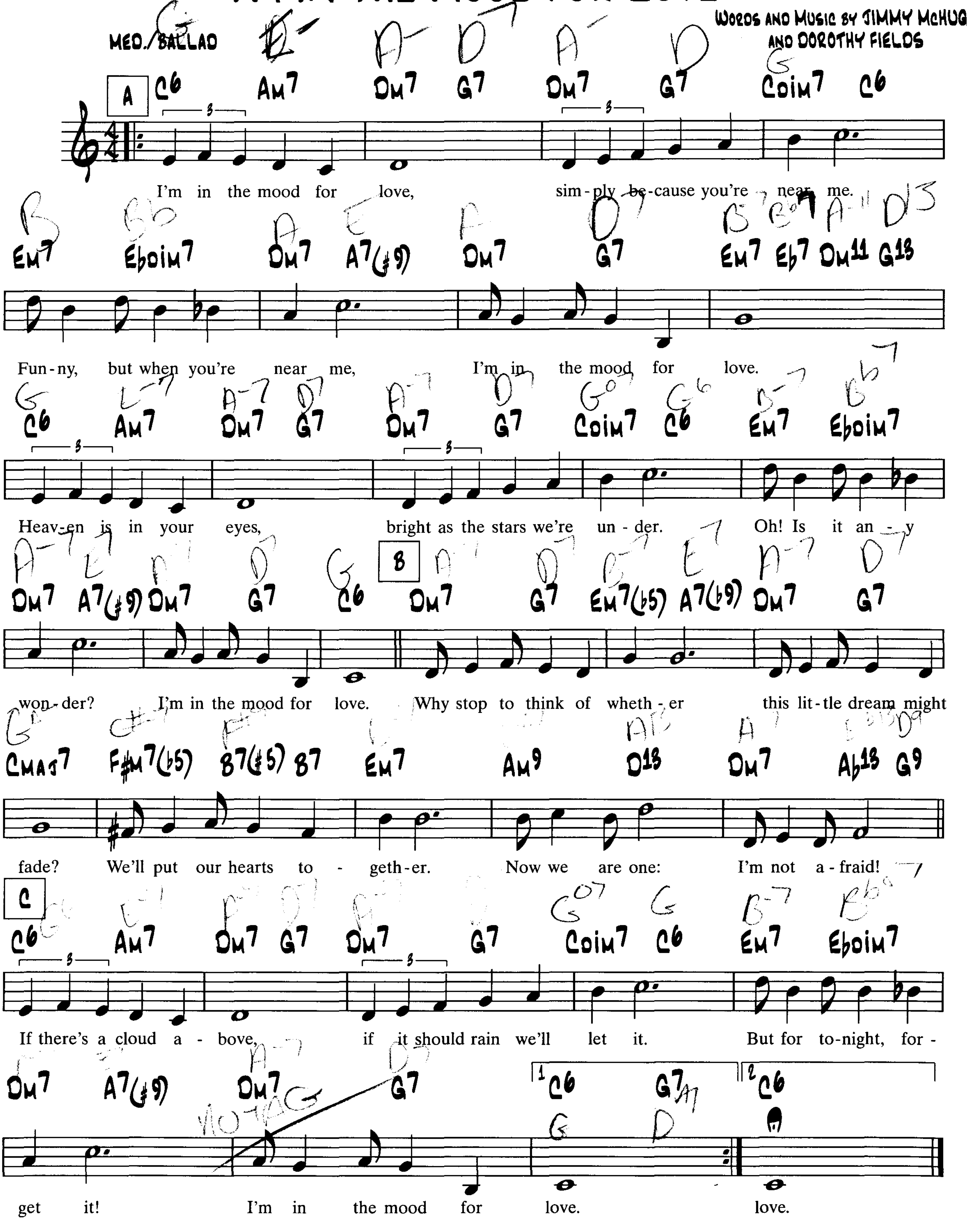
I'M IN THE MOOD FOR LOVE

MED./BALLAD

WORDS AND MUSIC BY JIMMY McHUG
AND DOROTHY FIELDS


A
C6 AM7 DM7 G7 DM7 G7 CDIM7 C6
I'm in the mood for love, simply because you're near me.
EM7 EbDIM7 DM7 A7(#9) DM7 G7 EM7 Eb7 DM11 G13
Funny, but when you're near me, I'm in the mood for love.
C6 AM7 DM7 G7 DM7 G7 CDIM7 C6 EM7 EbDIM7
Heaven is in your eyes, bright as the stars we're under. Oh! Is it any
DM7 A7(#9) DM7 G7 C6
wonder? I'm in the mood for love.
B
DM7 G7 EM7(b5) A7(b9) DM7 G7
Why stop to think of whether this little dream might
CMAJ7 F#M7(b5) B7(#5) B7 EM7 AM9 D13 DM7 Ab13 G9
fade? We'll put our hearts together. Now we are one: I'm not afraid!
C
C6 AM7 DM7 G7 DM7 G7 CDIM7 C6 EM7 EbDIM7
If there's a cloud above, if it should rain we'll let it. But for tonight, for-
DM7 A7(#9) DM7 G7 1 C6 G7 2 C6
get it! I'm in the mood for love. love.
NO TAG

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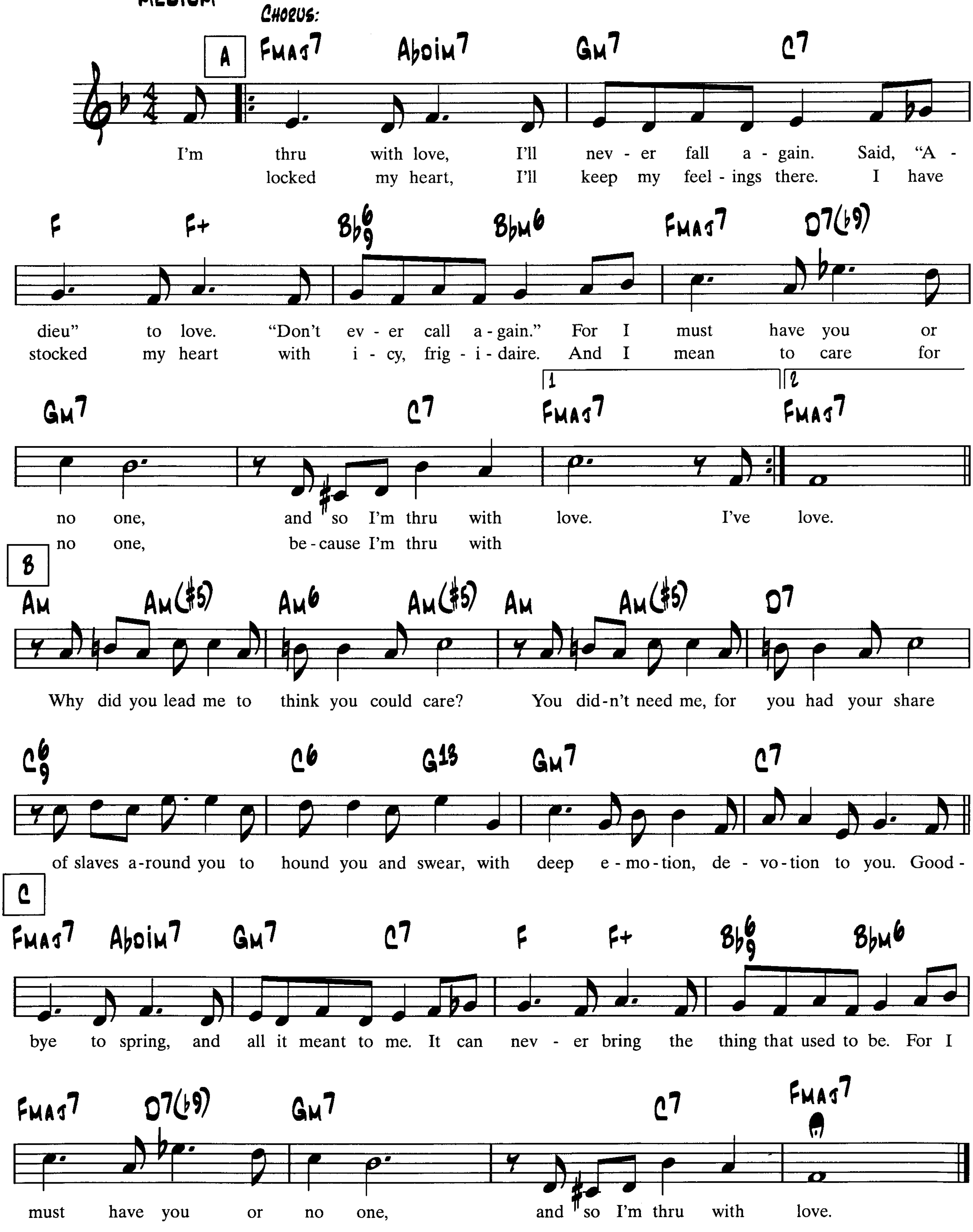
I'M THRU WITH LOVE

Words by GUS KAHN
Music by MATT MALNECK and FUD LIVINGSTON

MEDIUM


Chorus:
A
FMAJ7 A♭DIM7 GM7 C7
I'm thru with love, I'll nev - er fall a - gain. Said, "A -
locked my heart, I'll keep my feel - ings there. I have
F F+ B♭6/9 B♭M6 FMAJ7 D7(♭9)
dieu" to love. "Don't ev - er call a - gain." For I must have you or
stocked my heart with i - cy, frig - i - daire. And I mean to care for
GM7 C7 1 FMAJ7 2 FMAJ7
no one, and so I'm thru with love. I've love.
no one, be - cause I'm thru with
B
AM AM(♯5) AM6 AM(♯5) AM AM(♯5) D7
Why did you lead me to think you could care? You did - n't need me, for you had your share
C6/9 C6 G13 GM7 C7
of slaves a - round you to hound you and swear, with deep e - mo - tion, de - vo - tion to you. Good -
C
FMAJ7 A♭DIM7 GM7 C7 F F+ B♭6/9 B♭M6
bye to spring, and all it meant to me. It can nev - er bring the thing that used to be. For I
FMAJ7 D7(♭9) GM7 C7 FMAJ7
must have you or no one, and so I'm thru with love.

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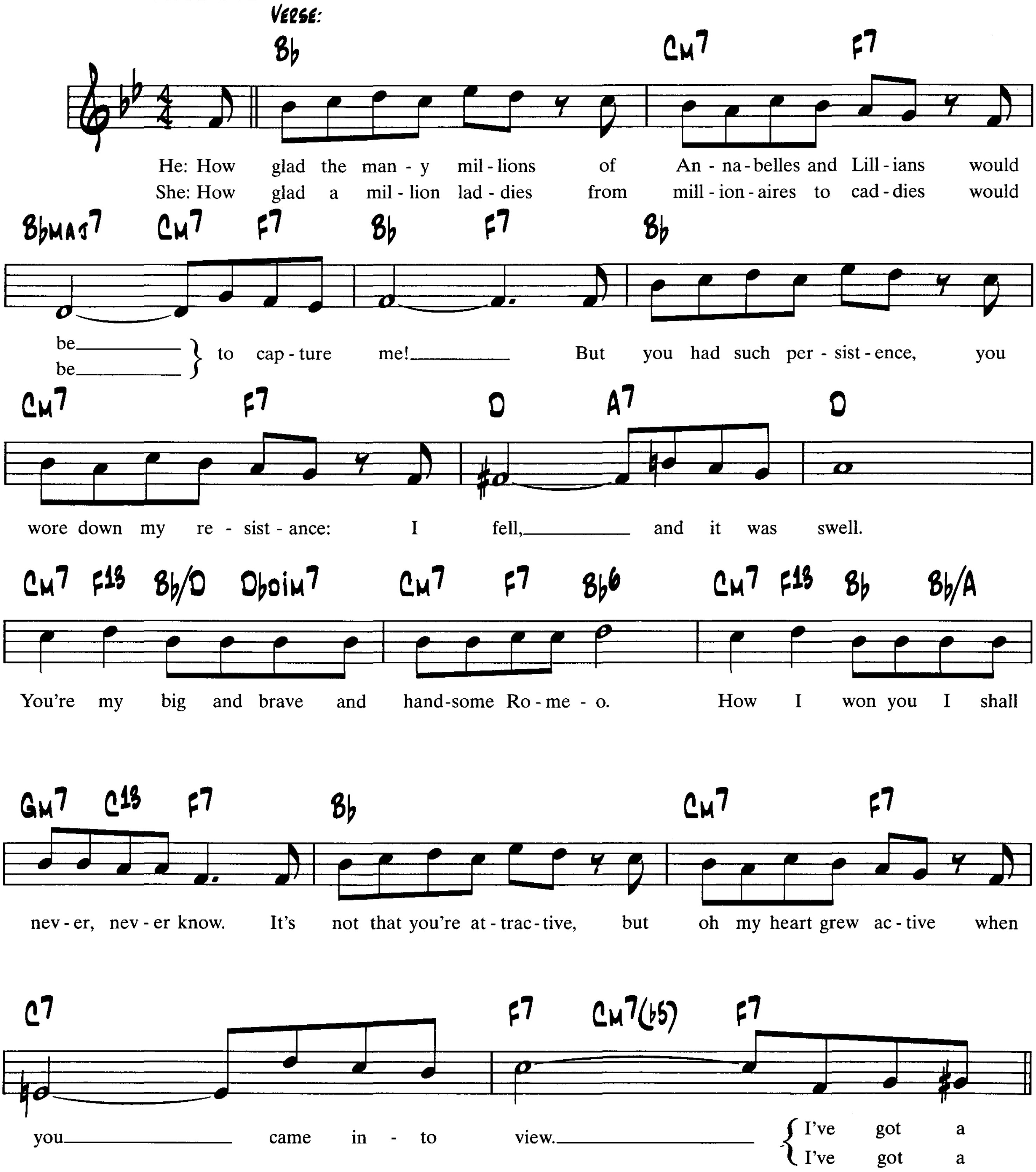
I'VE GOT A CRUSH ON YOU

MUSIC AND LYRICS BY
GEORGE GERSHWIN
AND IRA GERSHWIN

MODERATE


VERSE:
Bb CM7 F7
He: How glad the man - y mil - lions of An - na - belles and Lill - ians would
She: How glad a mil - lion lad - dies from mill - ion - aires to cad - dies would
BbMAJ7 CM7 F7 Bb F7 Bb
be
be
to cap - ture me! But you had such per - sist - ence, you
CM7 F7 D A7 D
wore down my re - sist - ance: I fell, and it was swell.
CM7 F13 Bb/D DbDIM7 CM7 F7 Bb6 CM7 F13 Bb Bb/A
You're my big and brave and hand-some Ro - me - o. How I won you I shall
GM7 C13 F7 Bb CM7 F7
nev - er, nev - er know. It's not that you're at - trac - tive, but oh my heart grew ac - tive when
C7 F7 CM7(b5) F7
you came in - to view.
I've got a
I've got a

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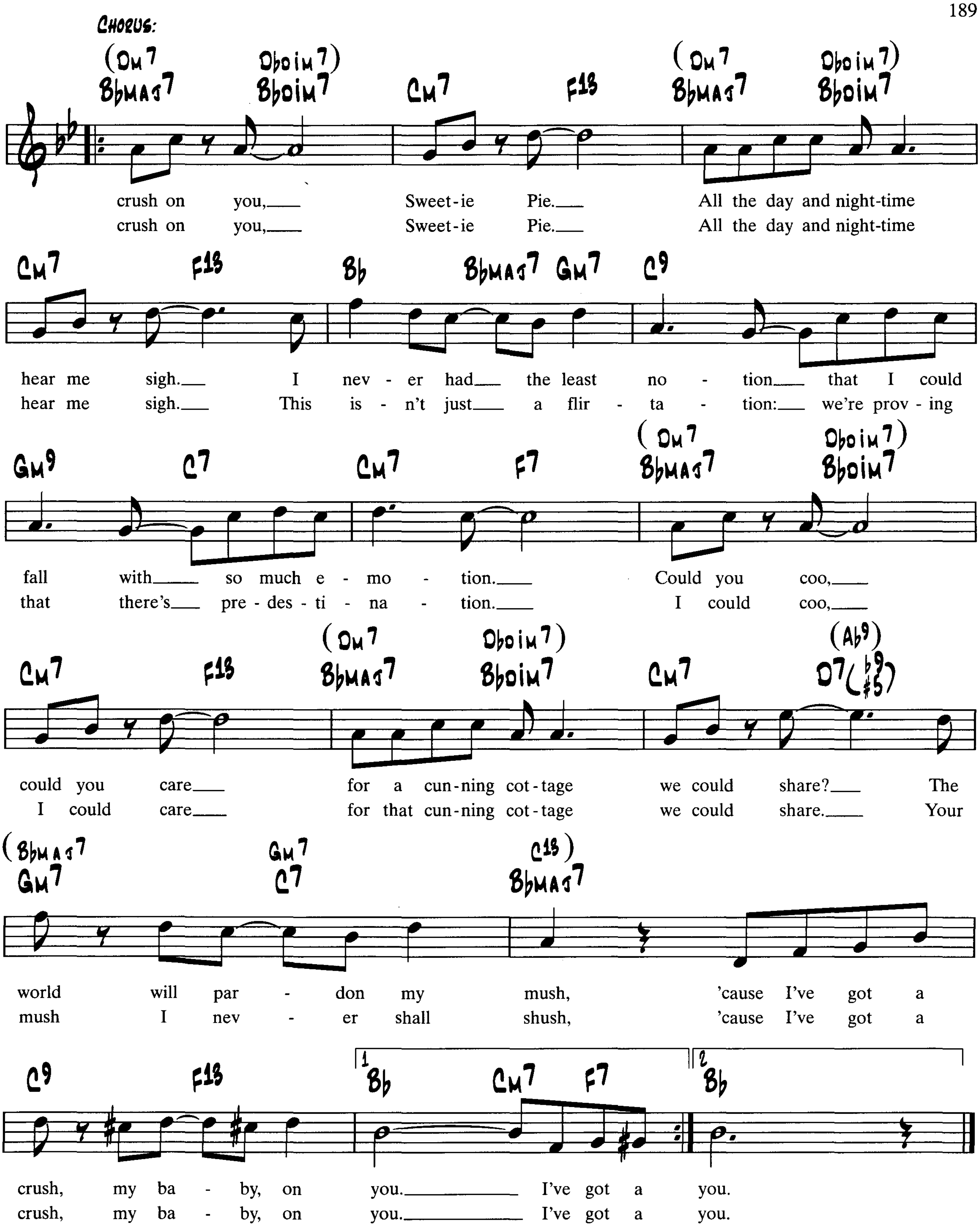
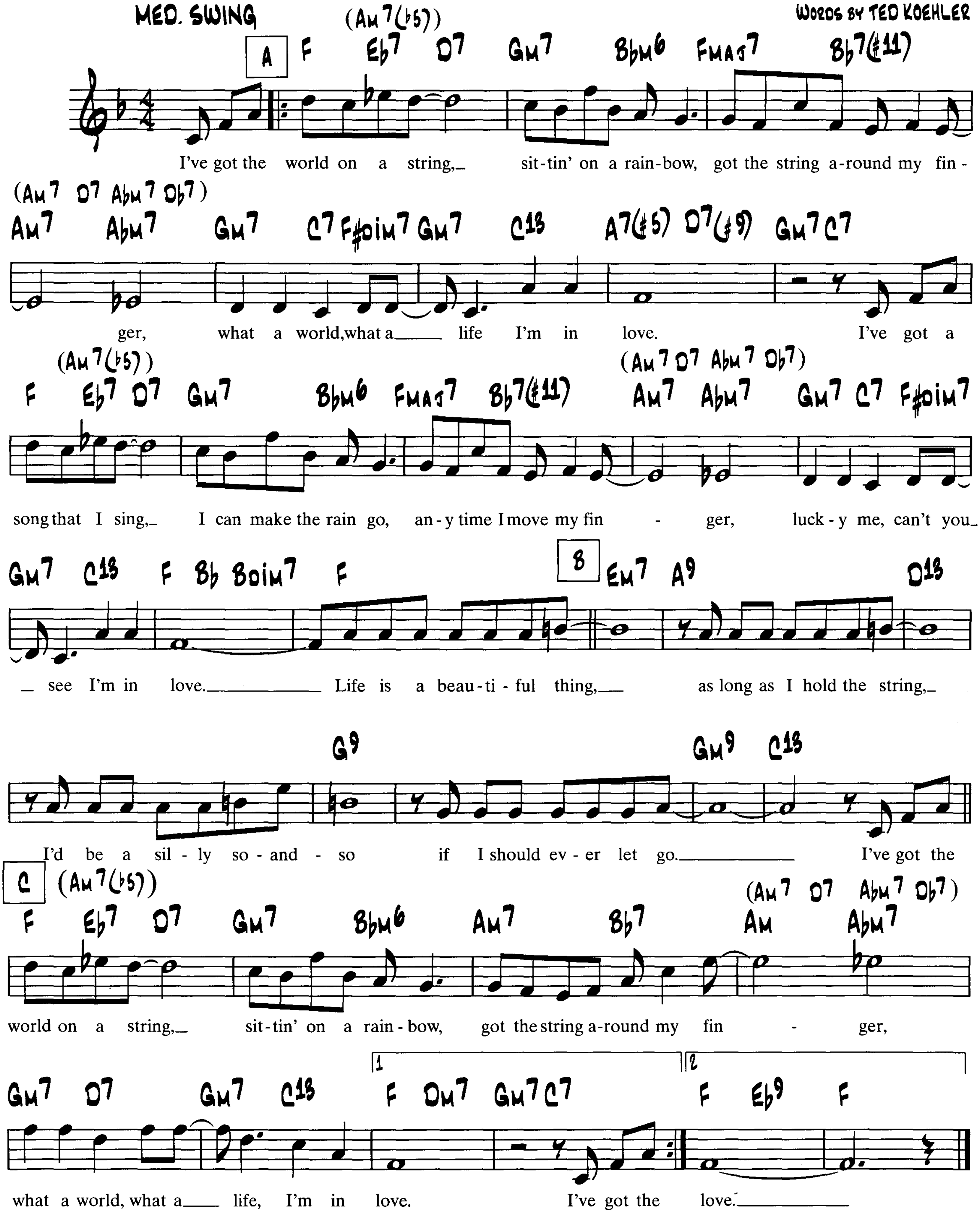

CHORUS:
(Dm7 Dbdim7) BbMAJ7 Bbdim7 | Cm7 F13 | (Dm7 Dbdim7) BbMAJ7 Bbdim7
crush on you, Sweet-ie Pie. All the day and night-time
crush on you, Sweet-ie Pie. All the day and night-time
Cm7 F13 | Bb BbMAJ7 Gm7 | C9
hear me sigh. I nev - er had the least no - tion that I could
hear me sigh. This is - n't just a flir - ta - tion: we're prov - ing
Gm9 C7 | Cm7 F7 | (Dm7 Dbdim7) BbMAJ7 Bbdim7
fall with so much e - mo - tion. Could you coo,
that there's pre - des - ti - na - tion. I could coo,
Cm7 F13 | (Dm7 Dbdim7) BbMAJ7 Bbdim7 | Cm7 (Ab9) D7(b9 #5)
could you care for a cun-ning cot-tage we could share? The
I could care for that cun-ning cot-tage we could share. Your
(BbMAJ7 Gm7 C13) Gm7 C7 | BbMAJ7
world will par - don my mush, 'cause I've got a
mush I nev - er shall shush, 'cause I've got a
C9 F13 | 1 Bb Cm7 F7 | 2 Bb
crush, my ba - by, on you. I've got a you.
crush, my ba - by, on you. I've got a you.

I'VE GOT THE WORLD ON A STRING

MUSIC BY HAROLD ARLEN
WORDS BY TED KOEHLER


MED. SWING
A
(Am7(♭5))
F Eb7 D7 Gm7 B♭m6 Fmaj7 B♭7(♯11)
I've got the world on a string,_ sit-tin' on a rain-bow, got the string a-round my fin-
(Am7 D7 A♭m7 D♭7)
Am7 A♭m7 Gm7 C7 F♯dim7 Gm7 C13 A7(♯5) D7(♯9) Gm7 C7
ger, what a world, what a_ life I'm in love. I've got a
(Am7(♭5)) (Am7 D7 A♭m7 D♭7)
F E♭7 D7 Gm7 B♭m6 Fmaj7 B♭7(♯11) Am7 A♭m7 Gm7 C7 F♯dim7
song that I sing,_ I can make the rain go, an-y time I move my fin - ger, luck-y me, can't you_
B
Gm7 C13 F B♭ Bdim7 F Em7 A9 D13
_ see I'm in love.___ Life is a beau-ti-ful thing,__ as long as I hold the string,_
G9 Gm9 C13
__I'd be a sil-ly so-and-so if I should ev-er let go.___ I've got the
C
(Am7(♭5)) (Am7 D7 A♭m7 D♭7)
F E♭7 D7 Gm7 B♭m6 Am7 B♭7 Am A♭m7
world on a string,_ sit-tin' on a rain-bow, got the string a-round my fin - ger,
1 2
Gm7 D7 Gm7 C13 F Dm7 Gm7 C7 F E♭9 F
what a world, what a__ life, I'm in love. I've got the love.___

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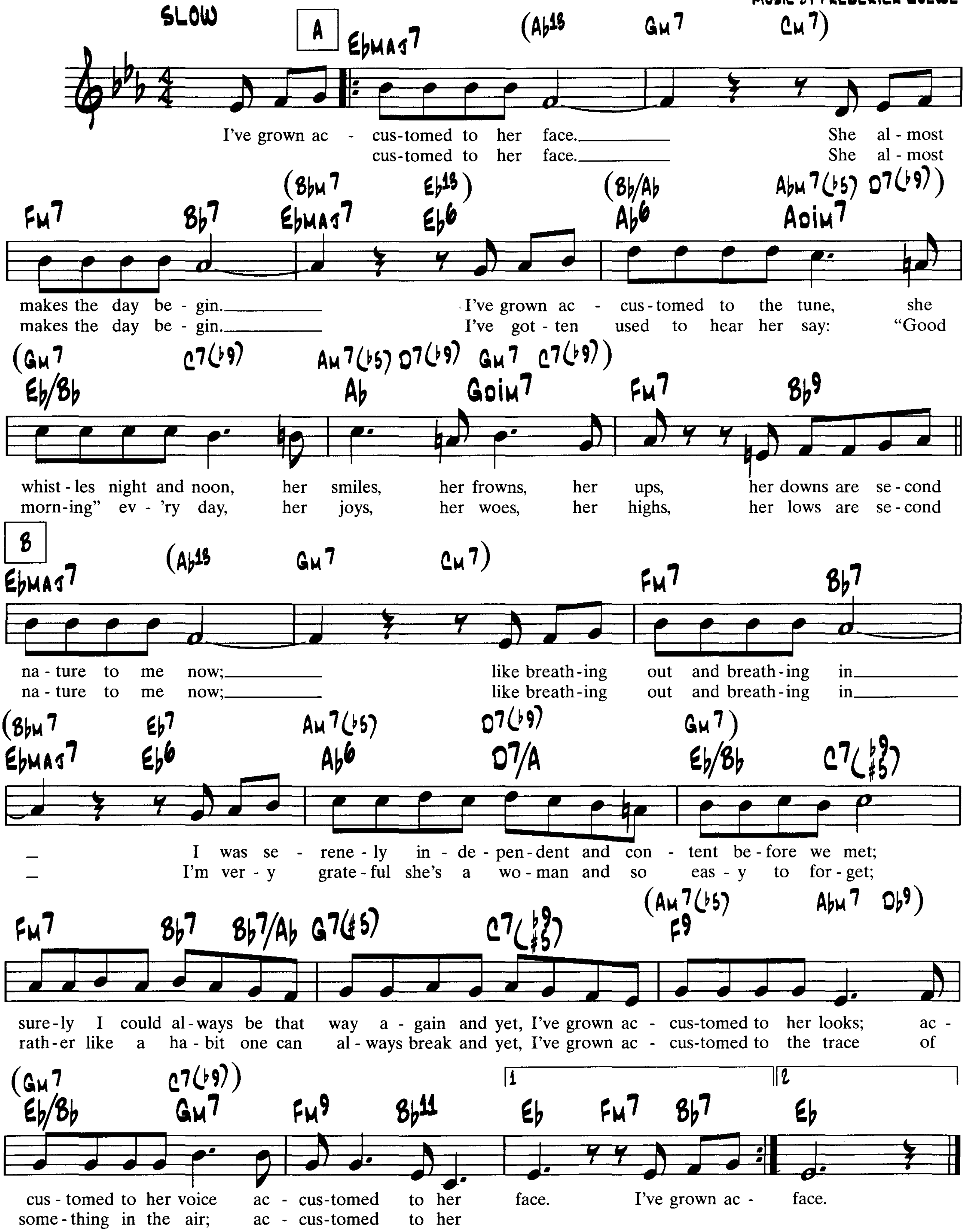
I'VE GROWN ACCUSTOMED TO HER FACE

LYRICS BY ALAN J. LERNER
MUSIC BY FREDERICK LOEWE


SLOW
A
EbMAJ7 (Ab13 GM7 CM7)
I've grown ac - cus-tomed to her face. She al - most
cus-tomed to her face. She al - most
FM7 Bb7 EbMAJ7 (BbM7 Eb13) Eb6 Ab6 (Bb/Ab AbM7(b5) D7(b9)) AoiM7
makes the day be - gin. I've grown ac - cus - tomed to the tune, she
makes the day be - gin. I've got - ten used to hear her say: "Good
Eb/Bb (GM7 C7(b9) AM7(b5) D7(b9) GM7 C7(b9)) Ab GoiM7 FM7 Bb9
whist - les night and noon, her smiles, her frowns, her ups, her downs are se - cond
morn-ing" ev - 'ry day, her joys, her woes, her highs, her lows are se - cond
B
EbMAJ7 (Ab13 GM7 CM7) FM7 Bb7
na - ture to me now; like breath-ing out and breath-ing in
na - ture to me now; like breath-ing out and breath-ing in
EbMAJ7 (BbM7 Eb7) Eb6 Ab6 (AM7(b5) D7(b9)) D7/A Eb/Bb (GM7) C7(b9/#5)
I was se - rene - ly in - de - pen - dent and con - tent be - fore we met;
I'm ver - y grate - ful she's a wo - man and so eas - y to for - get;
FM7 Bb7 Bb7/Ab G7(#5) C7(b9/#5) F9 (AM7(b5) AbM7 Db9)
sure - ly I could al - ways be that way a - gain and yet, I've grown ac - cus-tomed to her looks; ac -
rath - er like a ha - bit one can al - ways break and yet, I've grown ac - cus-tomed to the trace of
Eb/Bb (GM7 C7(b9)) GM7 FM9 Bb11 1 Eb FM7 Bb7 2 Eb
cus - tomed to her voice ac - cus-tomed to her face. I've grown ac - face.
some - thing in the air; ac - cus-tomed to her

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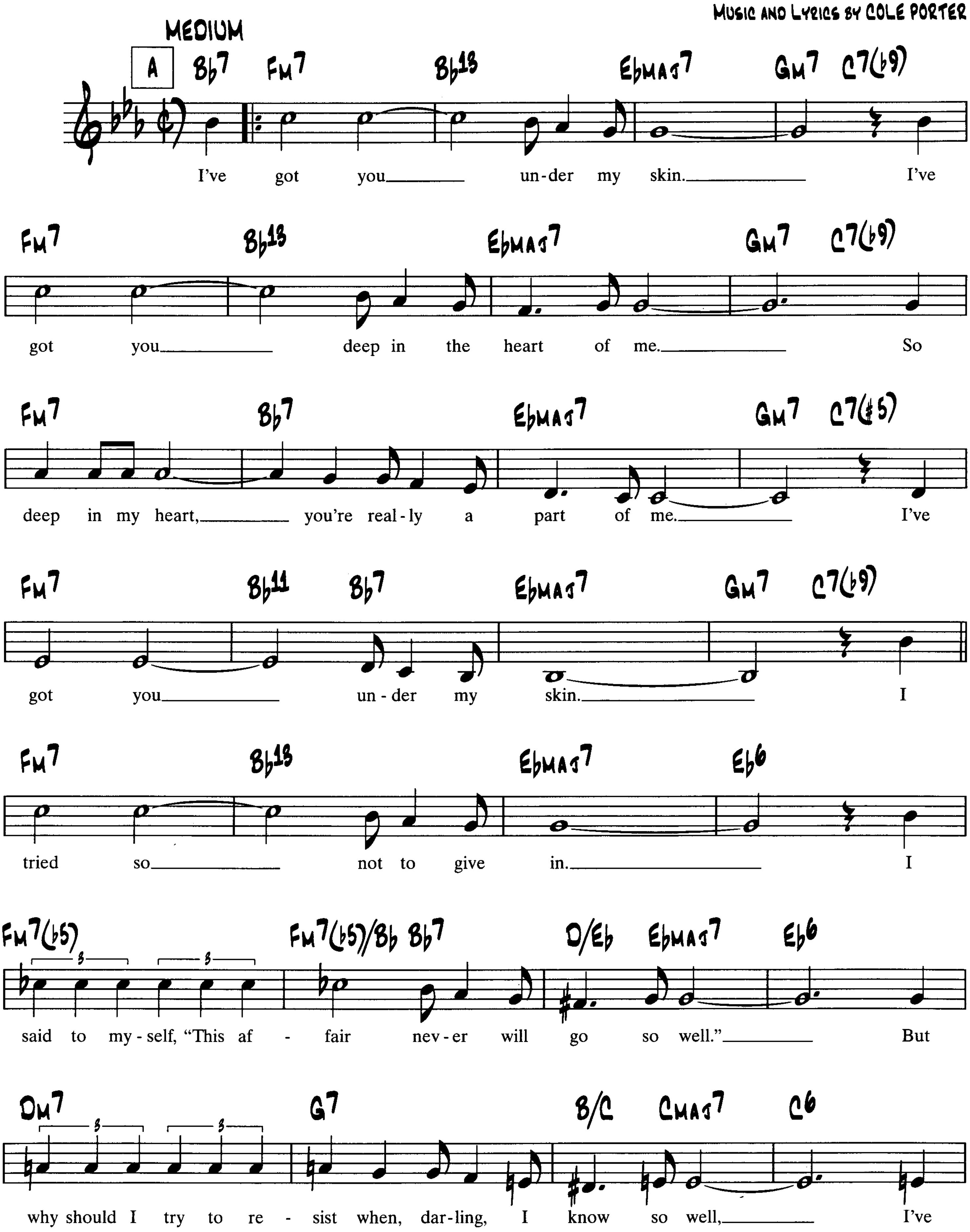
I'VE GOT YOU UNDER MY SKIN

MUSIC AND LYRICS BY COLE PORTER


MEDIUM
A
Bb7 FM7 Bb13 EbMAJ7 GM7 C7(b9)
I've got you under my skin. I've
FM7 Bb13 EbMAJ7 GM7 C7(b9)
got you deep in the heart of me. So
FM7 Bb7 EbMAJ7 GM7 C7(#5)
deep in my heart, you're real-ly a part of me. I've
FM7 Bb11 Bb7 EbMAJ7 GM7 C7(b9)
got you un-der my skin. I
FM7 Bb13 EbMAJ7 Eb6
tried so not to give in. I
FM7(b5) FM7(b5)/Bb Bb7 D/Eb EbMAJ7 Eb6
3 3
said to my-self, "This af - fair nev-er will go so well." But
DM7 G7 B/C CMAJ7 C6
3 3
why should I try to re - sist when, dar-ling, I know so well, I've

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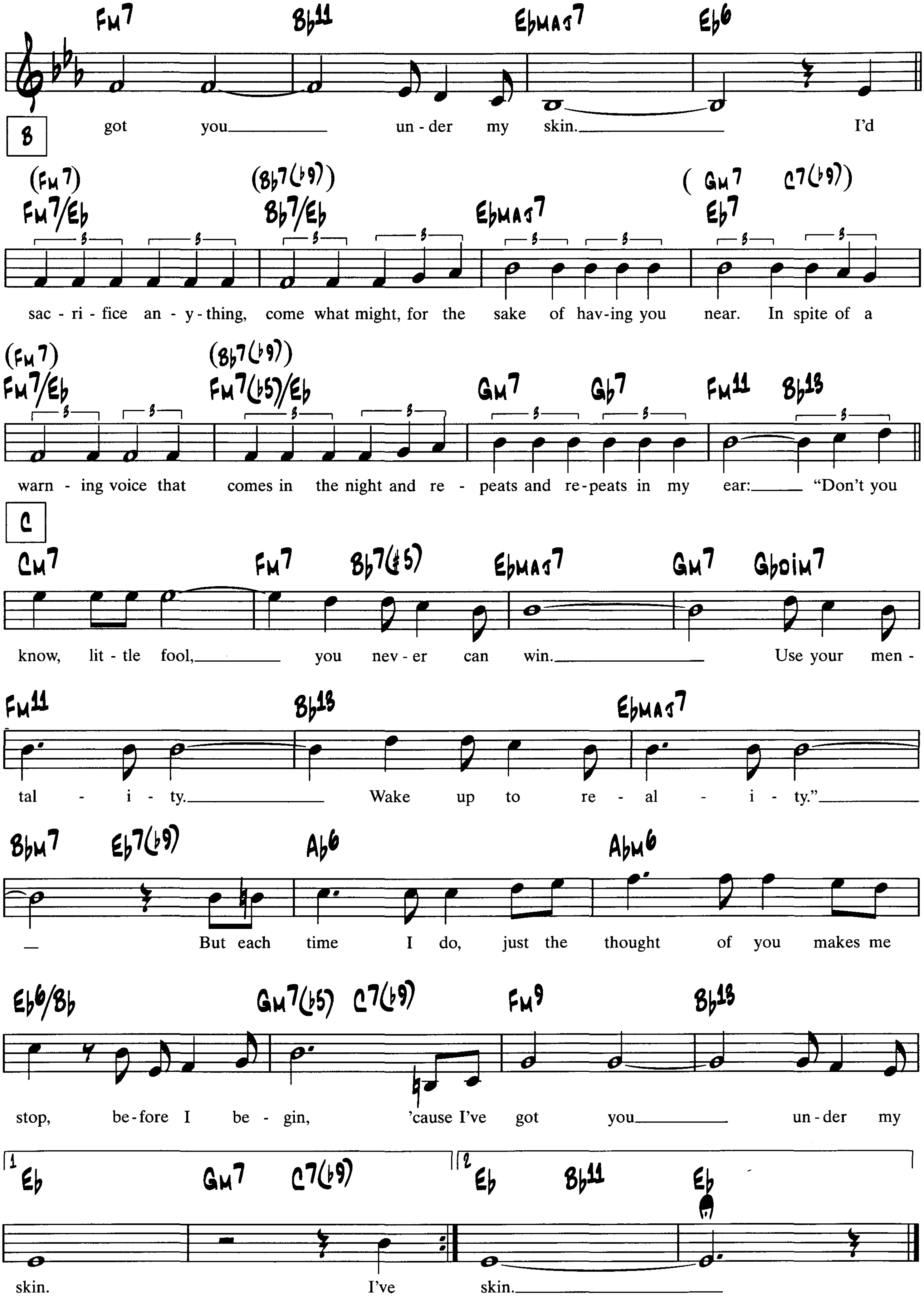
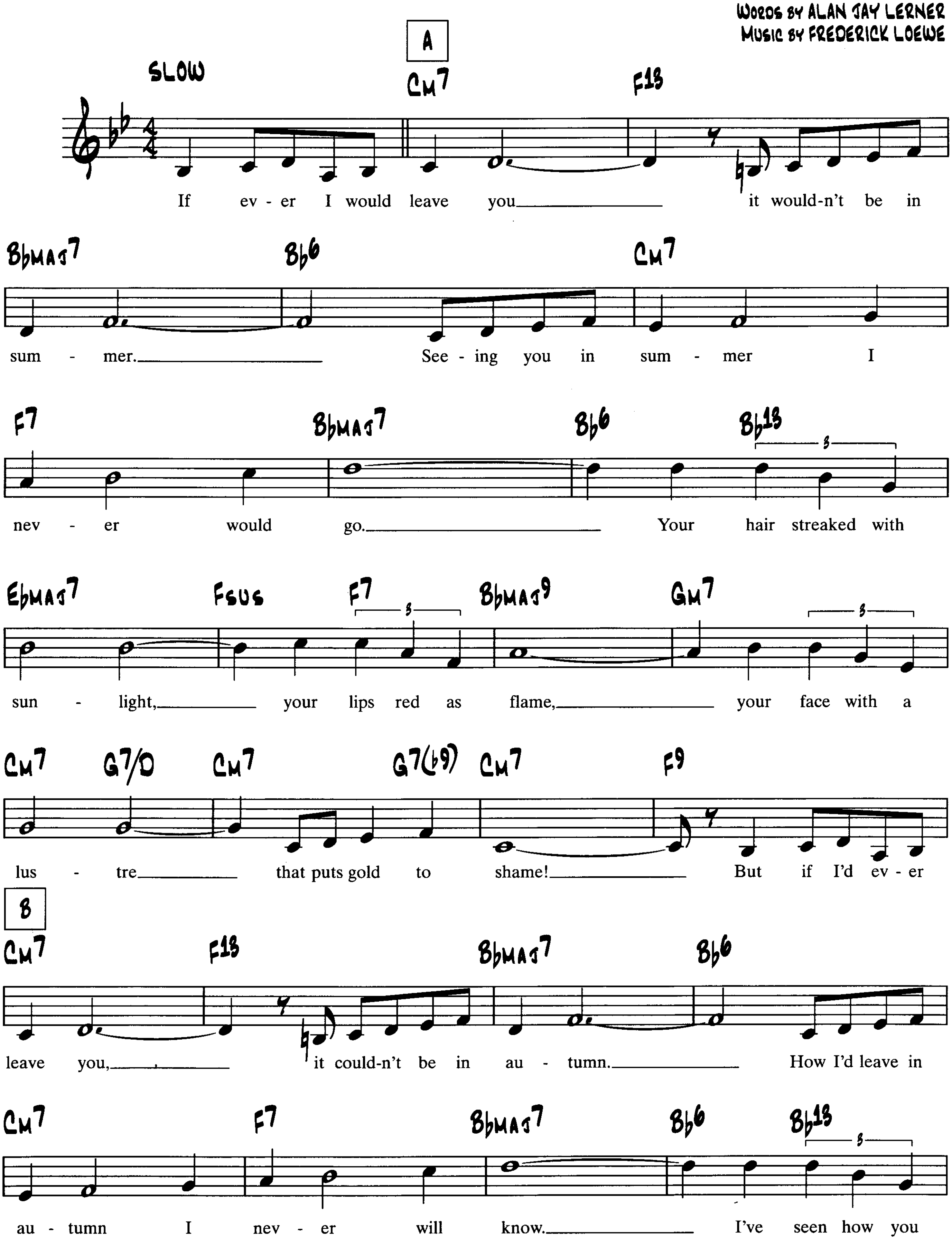

B
Fm7 B♭11 E♭maj7 E♭6
got you___ un-der my skin.___ I'd
(Fm7) (B♭7(♭9)) (Gm7 C7(♭9))
Fm7/E♭ B♭7/E♭ E♭maj7 E♭7
sac-ri-fice an-y-thing, come what might, for the sake of hav-ing you near. In spite of a
(Fm7) (B♭7(♭9))
Fm7/E♭ Fm7(♭5)/E♭ Gm7 G♭7 Fm11 B♭13
warn-ing voice that comes in the night and re-peats and re-peats in my ear:___ "Don't you
C
Cm7 Fm7 B♭7(♯5) E♭maj7 Gm7 G♭dim7
know, lit-tle fool,___ you nev-er can win.___ Use your men-
Fm11 B♭13 E♭maj7
tal-i-ty.___ Wake up to re-al-i-ty."___
B♭m7 E♭7(♭9) A♭6 A♭m6
___ But each time I do, just the thought of you makes me
E♭6/B♭ Gm7(♭5) C7(♭9) Fm9 B♭13
stop, be-fore I be-gin, 'cause I've got you___ un-der my
1 E♭ Gm7 C7(♭9)
skin. I've
2 E♭ B♭11 E♭
skin.___

IF EVER I WOULD LEAVE YOU

WORDS BY ALAN JAY LERNER
MUSIC BY FREDERICK LOEWE


A
SLOW
CM7 F13
If ev - er I would leave you it would-n't be in
BbMAJ7 Bb6 CM7
sum - mer. See - ing you in sum - mer I
F7 BbMAJ7 Bb6 Bb13
nev - er would go. Your hair streaked with
3
EbMAJ7 FSUS F7 BbMAJ9 GM7
sun - light, your lips red as flame, your face with a
3
CM7 G7/D CM7 G7(b9) CM7 F9
lus - tre that puts gold to shame! But if I'd ev - er
B
CM7 F13 BbMAJ7 Bb6
leave you, it could-n't be in au - tumn. How I'd leave in
CM7 F7 BbMAJ7 Bb6 Bb13
au - tumn I nev - er will know. I've seen how you

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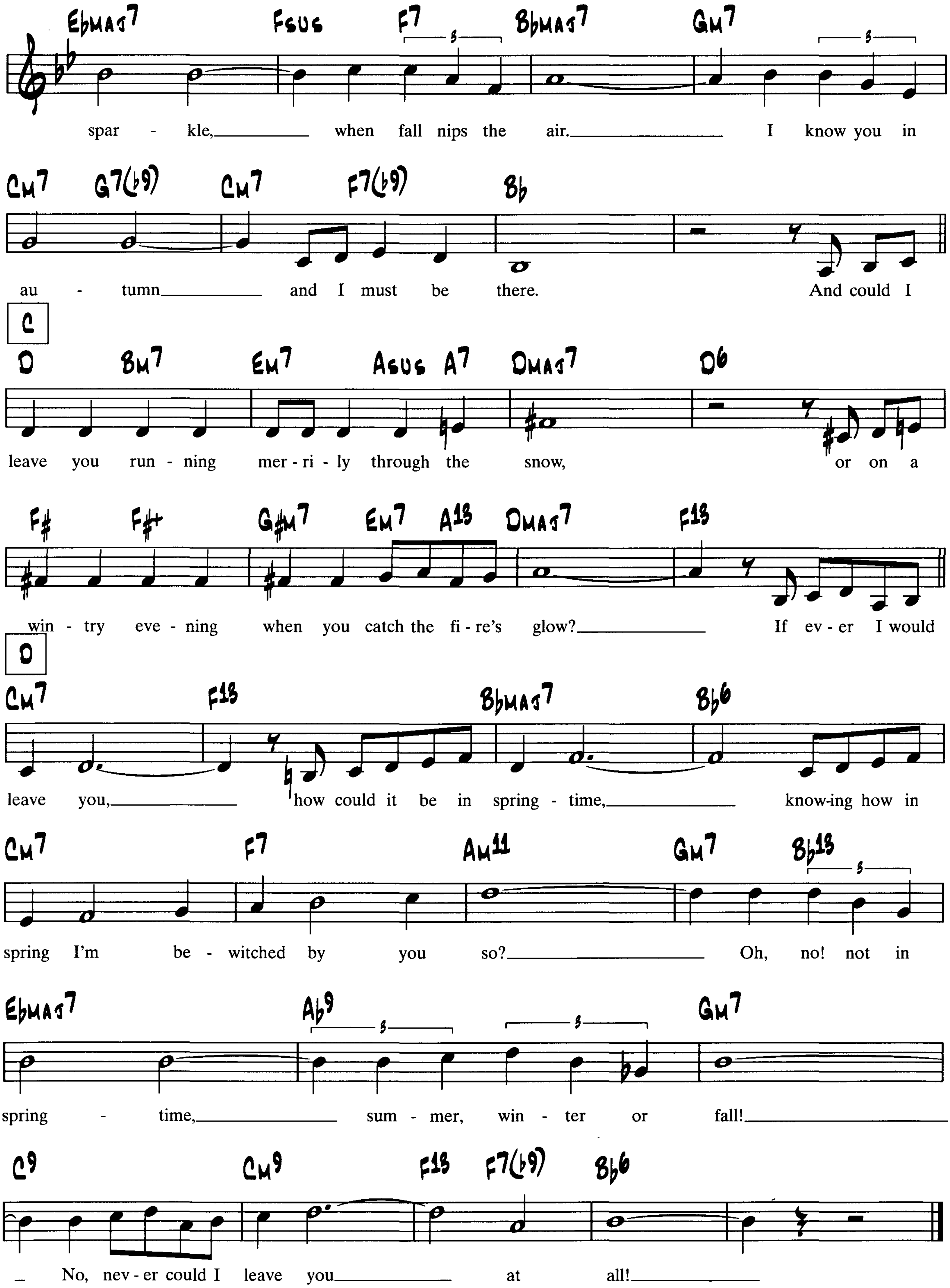
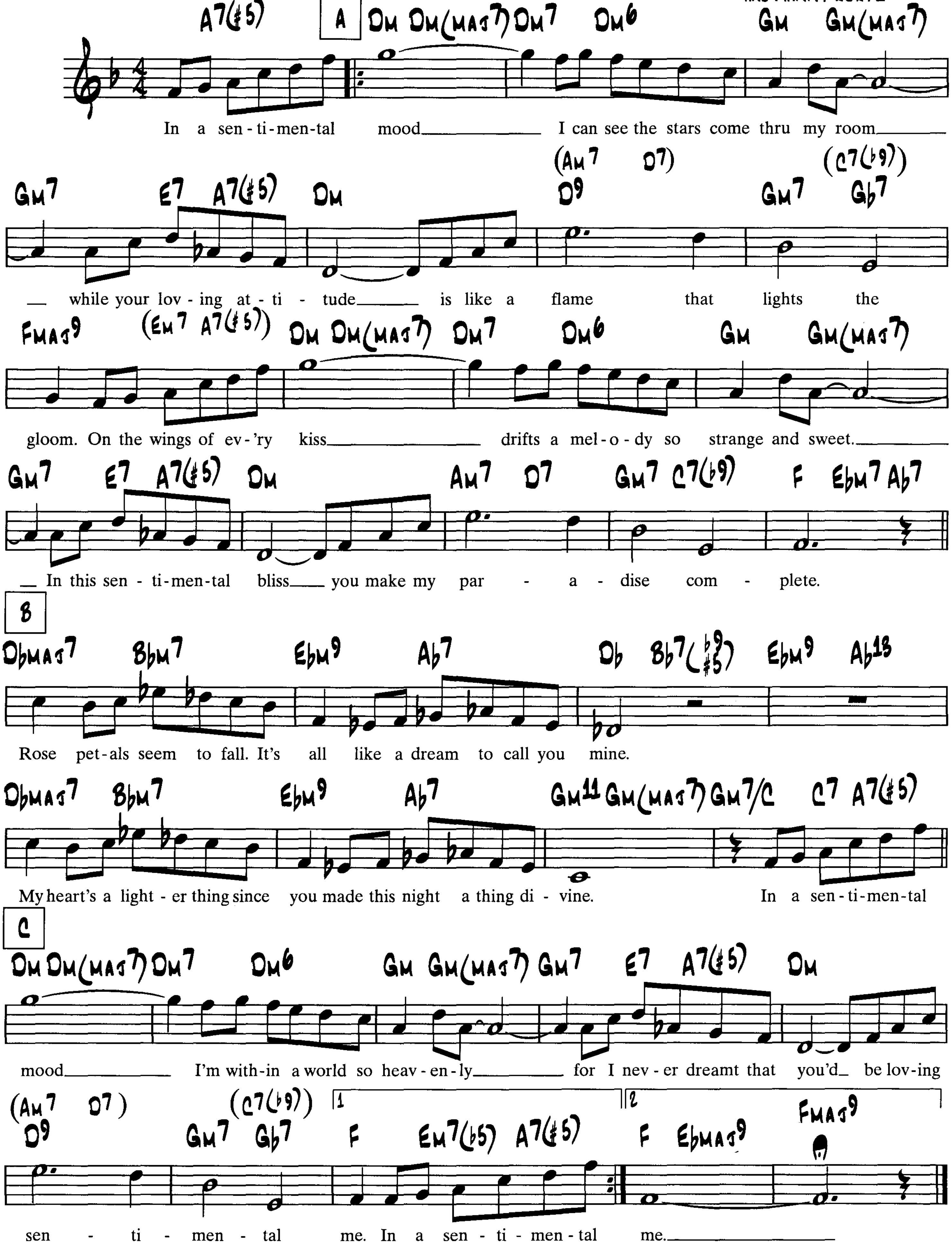

E♭MAJ7 Fsus F7 B♭MAJ7 GM7
spar - kle, when fall nips the air. I know you in
CM7 G7(♭9) CM7 F7(♭9) B♭
au - tumn and I must be there. And could I
C
D BM7 EM7 Asus A7 DMAJ7 D6
leave you run - ning mer - ri - ly through the snow, or on a
F♯ F♯+ G♯M7 EM7 A13 DMAJ7 F13
win - try eve - ning when you catch the fi - re's glow? If ev - er I would
D
CM7 F13 B♭MAJ7 B♭6
leave you, how could it be in spring - time, know-ing how in
CM7 F7 AM11 GM7 B♭13
spring I'm be - witched by you so? Oh, no! not in
E♭MAJ7 A♭9 GM7
spring - time, sum - mer, win - ter or fall!
C9 CM9 F13 F7(♭9) B♭6
No, nev - er could I leave you at all!
3

IN A SENTIMENTAL MOOD

BY DUKE ELLINGTON, IRVING MILLS
AND MANNY KURTZ

BALLAD


A7(#5)
A
Dm Dm(maj7) Dm7 Dm6 Gm Gm(maj7)
In a sen-ti-men-tal mood___ I can see the stars come thru my room___
Gm7 E7 A7(#5) Dm (Am7 D7) D9 (C7(b9)) Gm7 Gb7
__ while your lov-ing at-ti-tude___ is like a flame that lights the
Fmaj9 (Em7 A7(#5)) Dm Dm(maj7) Dm7 Dm6 Gm Gm(maj7)
gloom. On the wings of ev-'ry kiss___ drifts a mel-o-dy so strange and sweet.___
Gm7 E7 A7(#5) Dm Am7 D7 Gm7 C7(b9) F Ebm7 Ab7
__ In this sen-ti-men-tal bliss___ you make my par-a-dise com-plete.
B
Dbmaj7 Bbm7 Ebm9 Ab7 Db Bb7(b9 #5) Ebm9 Ab13
Rose pet-als seem to fall. It's all like a dream to call you mine.
Dbmaj7 Bbm7 Ebm9 Ab7 Gm11 Gm(maj7) Gm7/C C7 A7(#5)
My heart's a light-er thing since you made this night a thing di-vine. In a sen-ti-men-tal
C
Dm Dm(maj7) Dm7 Dm6 Gm Gm(maj7) Gm7 E7 A7(#5) Dm
mood___ I'm with-in a world so heav-en-ly___ for I nev-er dreamt that you'd_ be lov-ing
(Am7 D7) D9 (C7(b9)) Gm7 Gb7
1 F Em7(b5) A7(#5)
2 F Ebmaj9 Fmaj9
sen-ti-men-tal me. In a sen-ti-men-tal me.___

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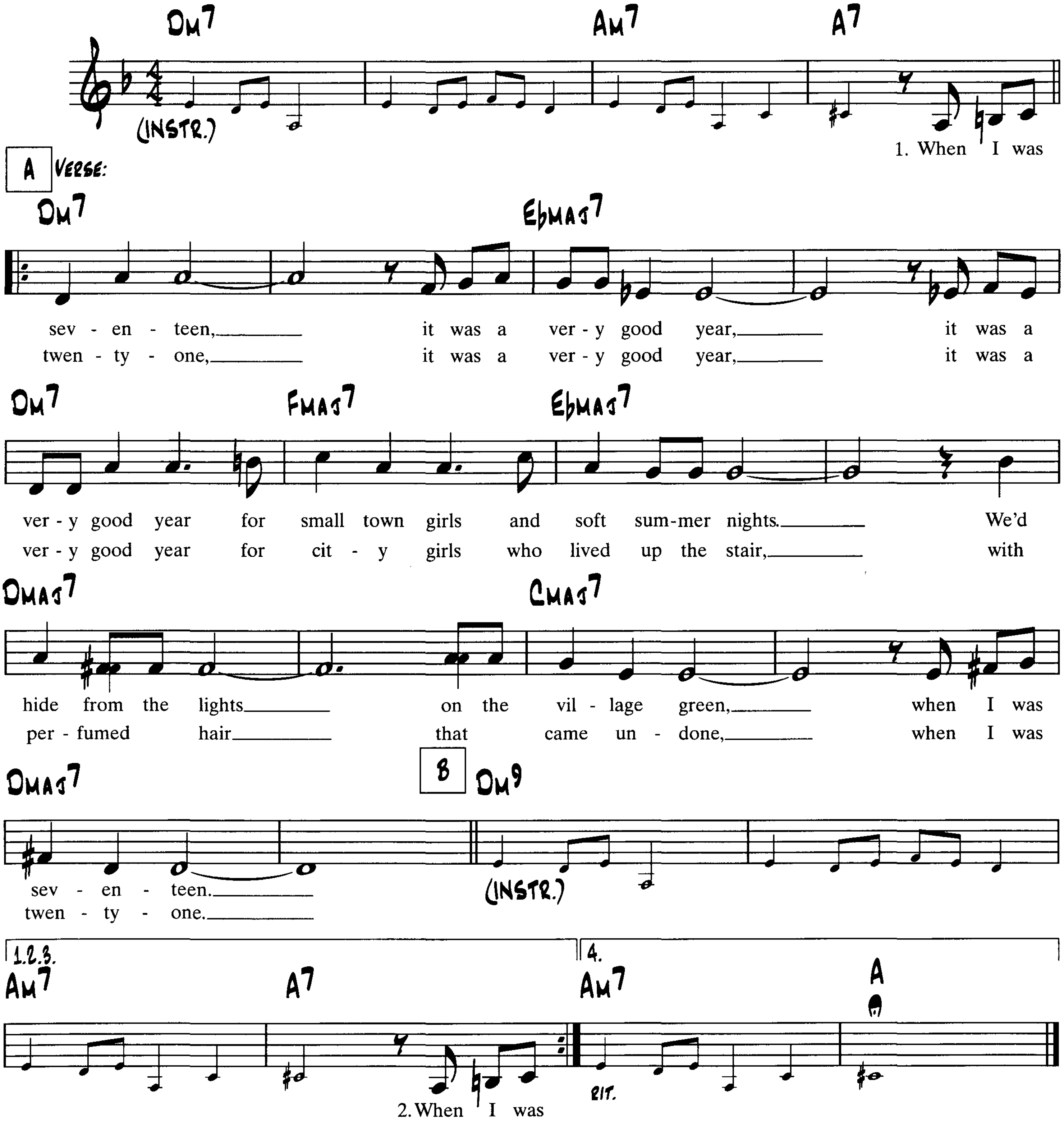
IT WAS A VERY GOOD YEAR

MEDIUM BALLAD

WORDS AND MUSIC BY ERVIN DRAKE


DM7
AM7
A7
(INSTR.)
1. When I was
A
VERSE:
DM7
EbMAJ7
sev - en - teen, it was a ver - y good year, it was a
twen - ty - one, it was a ver - y good year, it was a
DM7
FMAJ7
EbMAJ7
ver - y good year for small town girls and soft sum-mer nights. We'd
ver - y good year for cit - y girls who lived up the stair, with
DMAJ7
CMAJ7
hide from the lights on the vil - lage green, when I was
per - fumed hair that came un - done, when I was
DMAJ7
B
DM9
sev - en - teen.
twen - ty - one.
(INSTR.)
1.2.3.
AM7
A7
2. When I was
4.
AM7
A
RIT.

VERSE 3:
When I was thirty-five,
It was a very good year,
It was a very good year
For blue-blooded girls of independent means
We'd ride in limosines
Their chauffeurs would drive
When I was thirty-five.

VERSE 4:
But now the days are short
I'm in the Autumn of the year
And now I think of my life
As vintage wine from fine old kegs
From the brim to the dregs
It poured sweet and clear,
It was a very good year.

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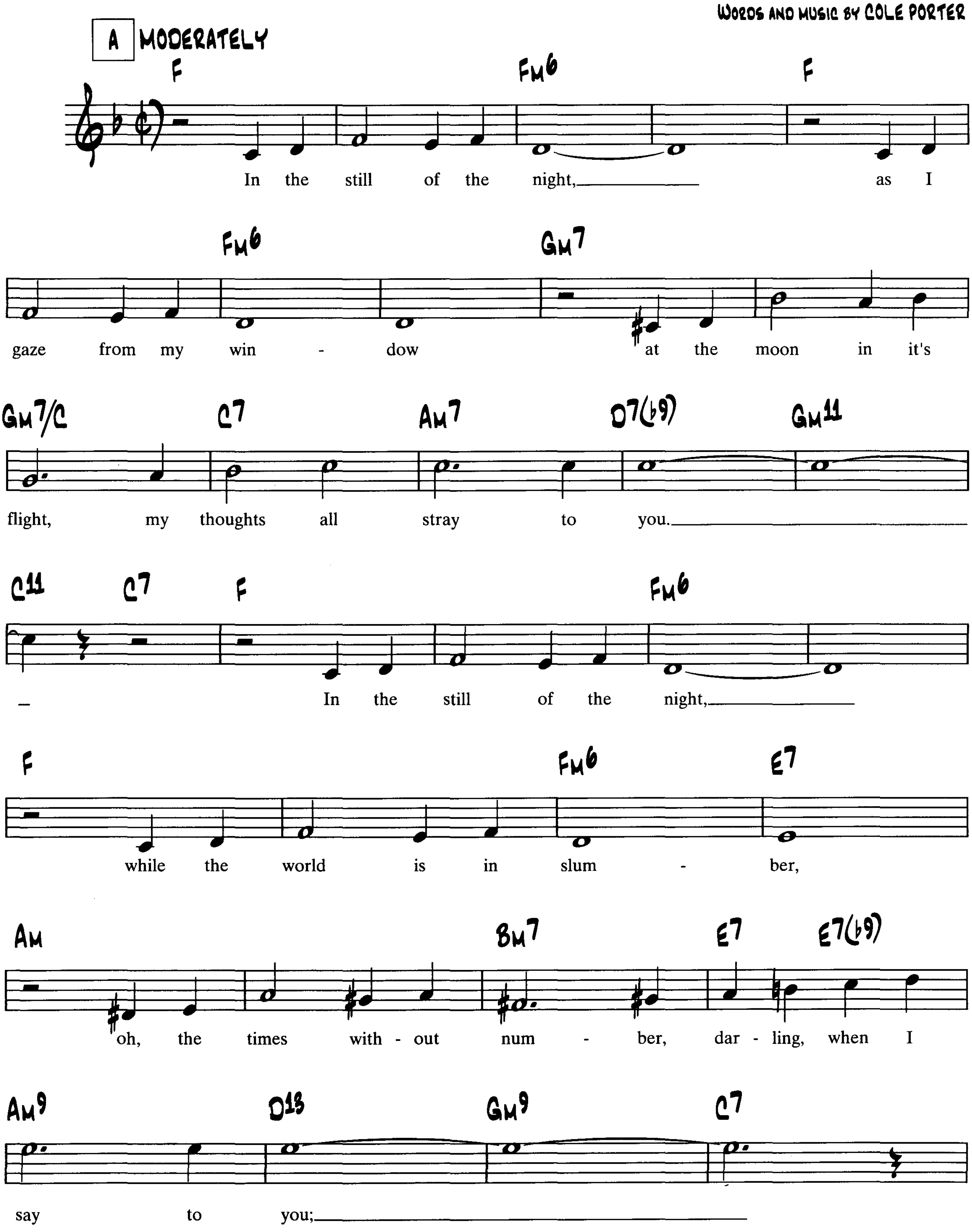
IN THE STILL OF THE NIGHT

WORDS AND MUSIC BY COLE PORTER


A
MODERATELY
F Fm6 F
In the still of the night, as I
Fm6 Gm7
gaze from my win - dow at the moon in it's
Gm7/C C7 Am7 D7(♭9) Gm11
flight, my thoughts all stray to you.
C11 C7 F Fm6
In the still of the night,
F Fm6 E7
while the world is in slum - ber,
Am Bm7 E7 E7(♭9)
oh, the times with - out num - ber, dar - ling, when I
Am9 D13 Gm9 C7
say to you;

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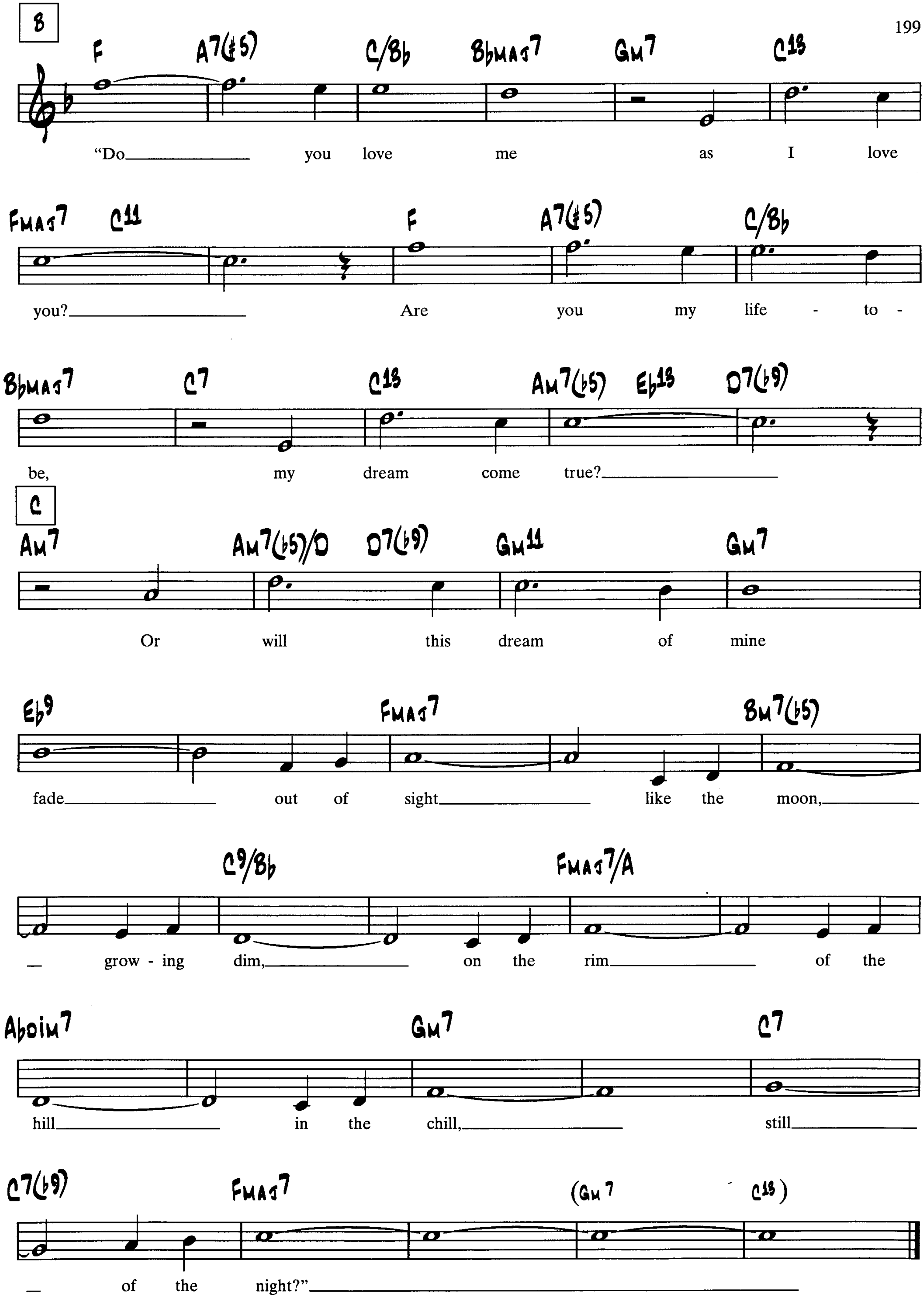
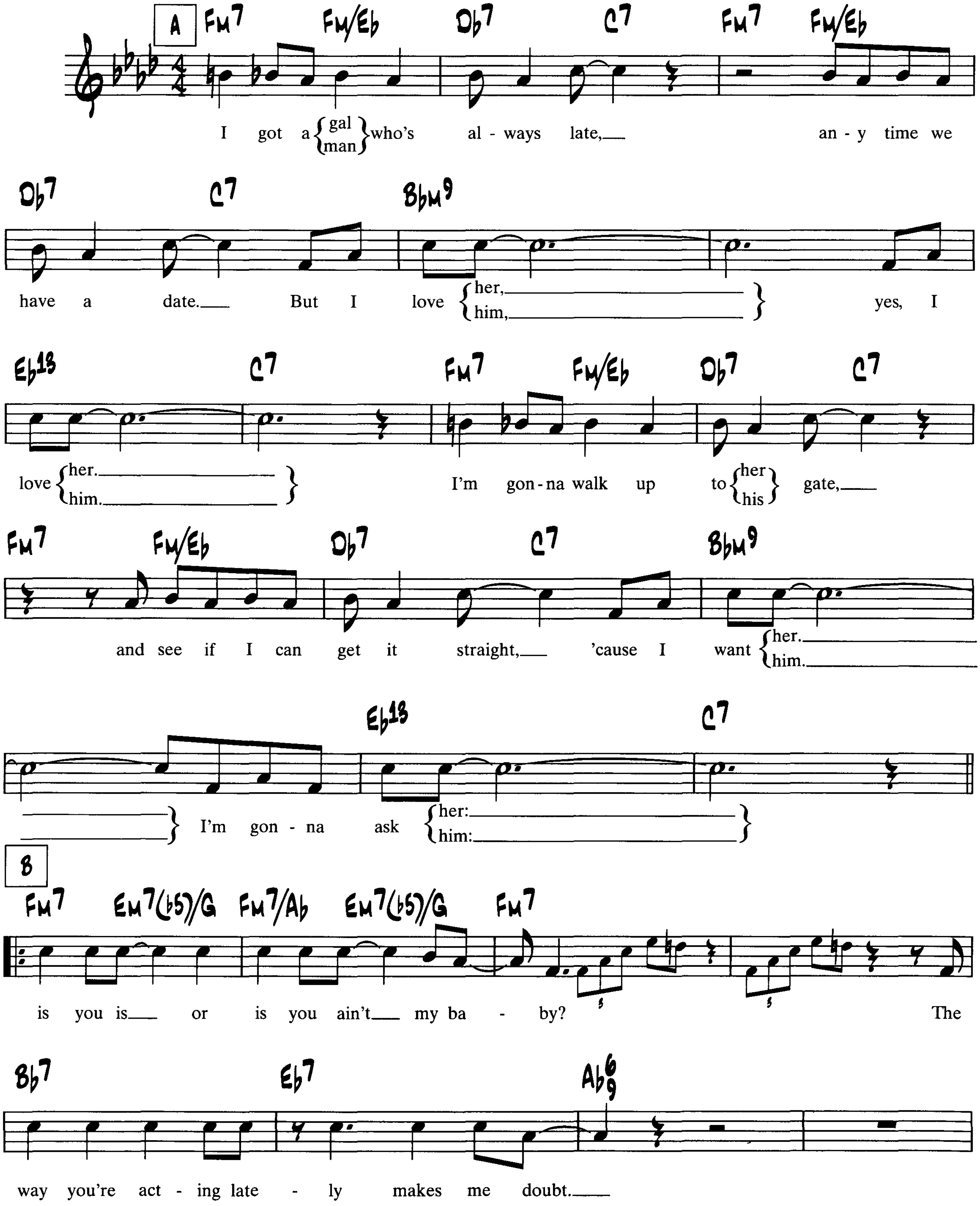

B
F
A7(#5)
C/Bb
BbMAJ7
GM7
C13
"Do you love me as I love
FMAJ7
C11
F
A7(#5)
C/Bb
you? Are you my life - to -
BbMAJ7
C7
C13
AM7(b5)
Eb13
D7(b9)
be, my dream come true?
C
AM7
AM7(b5)/D
D7(b9)
GM11
GM7
Or will this dream of mine
Eb9
FMAJ7
BM7(b5)
fade out of sight like the moon,
C9/Bb
FMAJ7/A
grow - ing dim, on the rim of the
Abdim7
GM7
C7
hill in the chill, still
C7(b9)
FMAJ7
(GM7
C13)
of the night?"

IS YOU IS, OR IS YOU AIN'T

(MA' BABY?)

MEDIUM BLUESY

WORDS AND MUSIC BY BILLY AUSTIN AND LOUIS JORDAN


A
Fm7 Fm/Eb Db7 C7 Fm7 Fm/Eb
I got a {gal / man} who's al - ways late, any - y time we
Db7 C7 Bbm9
have a date. But I love {her, / him,} yes, I
Eb13 C7 Fm7 Fm/Eb Db7 C7
love {her. / him.} I'm gon-na walk up to {her / his} gate,
Fm7 Fm/Eb Db7 C7 Bbm9
and see if I can get it straight, 'cause I want {her. / him.}
Eb13 C7
I'm gon - na ask {her: / him:}
B
Fm7 Em7(b5)/G Fm7/Ab Em7(b5)/G Fm7
is you is or is you ain't my ba - by? The
3
3
Bb7 Eb7 Ab6/9
way you're act - ing late - ly makes me doubt.

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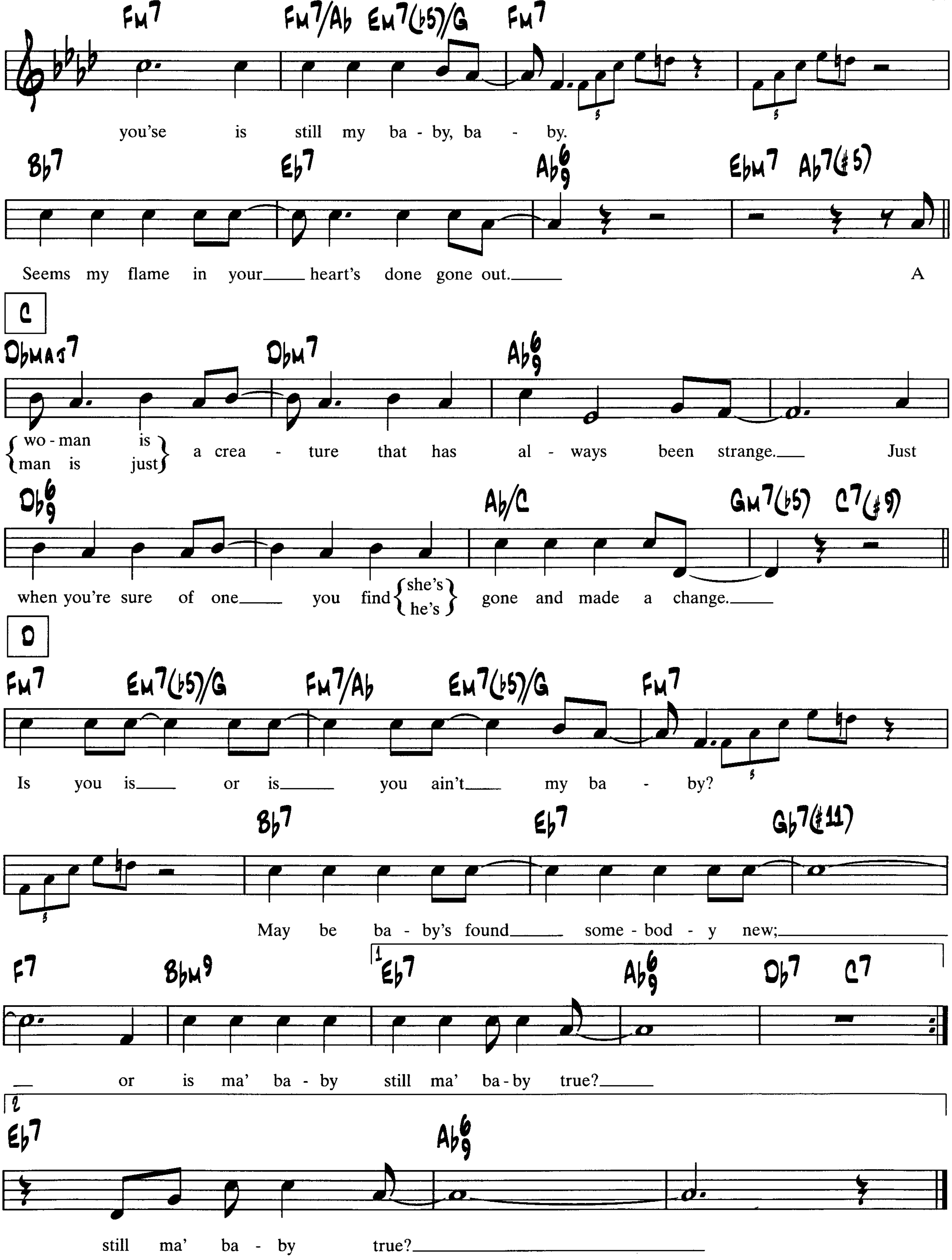
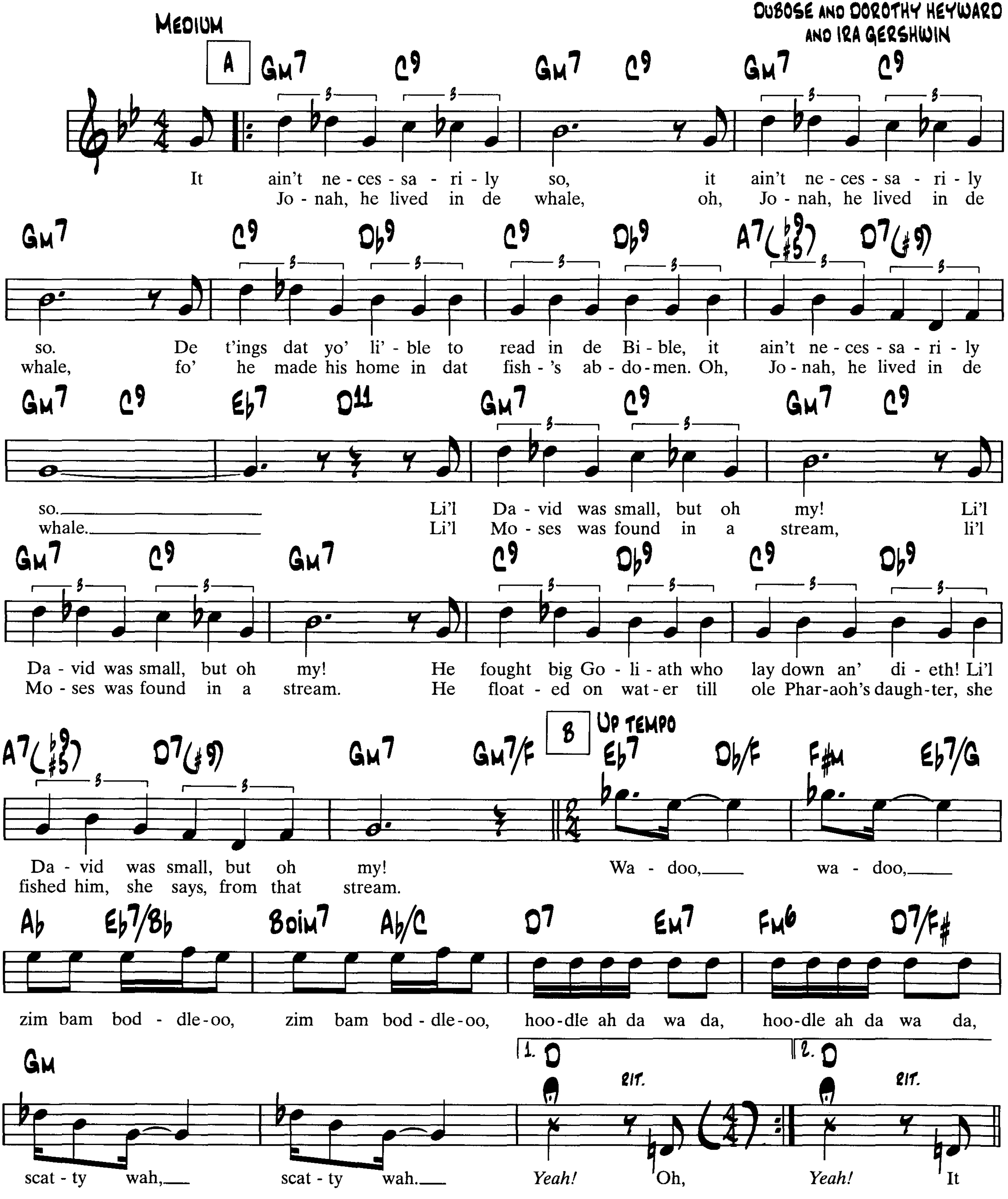

FM7 FM7/Ab EM7(b5)/G FM7
you'se is still my ba - by, ba - by.
Bb7 Eb7 Ab6/9 EbM7 Ab7(#5)
Seems my flame in your heart's done gone out. A
C
DbMAJ7 DbM7 Ab6/9
{wo - man is / man is just} a crea - ture that has al - ways been strange. Just
Db6/9 Ab/C GM7(b5) C7(#9)
when you're sure of one you find {she's / he's} gone and made a change.
D
FM7 EM7(b5)/G FM7/Ab EM7(b5)/G FM7
Is you is or is you ain't my ba - by?
Bb7 Eb7 Gb7(#11)
May be ba - by's found some - bod - y new;
1
F7 BbM9 Eb7 Ab6/9 Db7 C7
or is ma' ba - by still ma' ba - by true?
2
Eb7 Ab6/9
still ma' ba - by true?

IT AIN'T NECESSARILY SO

BY
GEORGE GERSHWIN,
DUBOSE AND DOROTHY HEYWARD
AND IRA GERSHWIN


MEDIUM
A
GM7 C9 GM7 C9 GM7 C9
It ain't ne - ces - sa - ri - ly so, it ain't ne - ces - sa - ri - ly
Jo - nah, he lived in de whale, oh, Jo - nah, he lived in de
GM7 C9 Db9 C9 Db9 A7(b9 #5) D7(#9)
so. De t'ings dat yo' li' - ble to read in de Bi - ble, it ain't ne - ces - sa - ri - ly
whale, fo' he made his home in dat fish - 's ab - do - men. Oh, Jo - nah, he lived in de
GM7 C9 Eb7 D11 GM7 C9 GM7 C9
so. Li'l Da - vid was small, but oh my! Li'l
whale. Li'l Mo - ses was found in a stream, li'l
GM7 C9 GM7 C9 Db9 C9 Db9
Da - vid was small, but oh my! He fought big Go - li - ath who lay down an' di - eth! Li'l
Mo - ses was found in a stream. He float - ed on wat - er till ole Phar-aoh's daugh - ter, she
A7(b9 #5) D7(#9) GM7 GM7/F
Da - vid was small, but oh my!
fished him, she says, from that stream.
B
UP TEMPO
Eb7 Db/F F#M Eb7/G
Wa - doo, wa - doo,
Ab Eb7/Bb BOIM7 Ab/C D7 EM7 FM6 D7/F#
zim bam bod - dle-oo, zim bam bod - dle-oo, hoo-dle ah da wa da, hoo-dle ah da wa da,
GM
1. D
RIT.
2. D
RIT.
scat - ty wah, scat - ty wah. Yeah! Oh, Yeah! It

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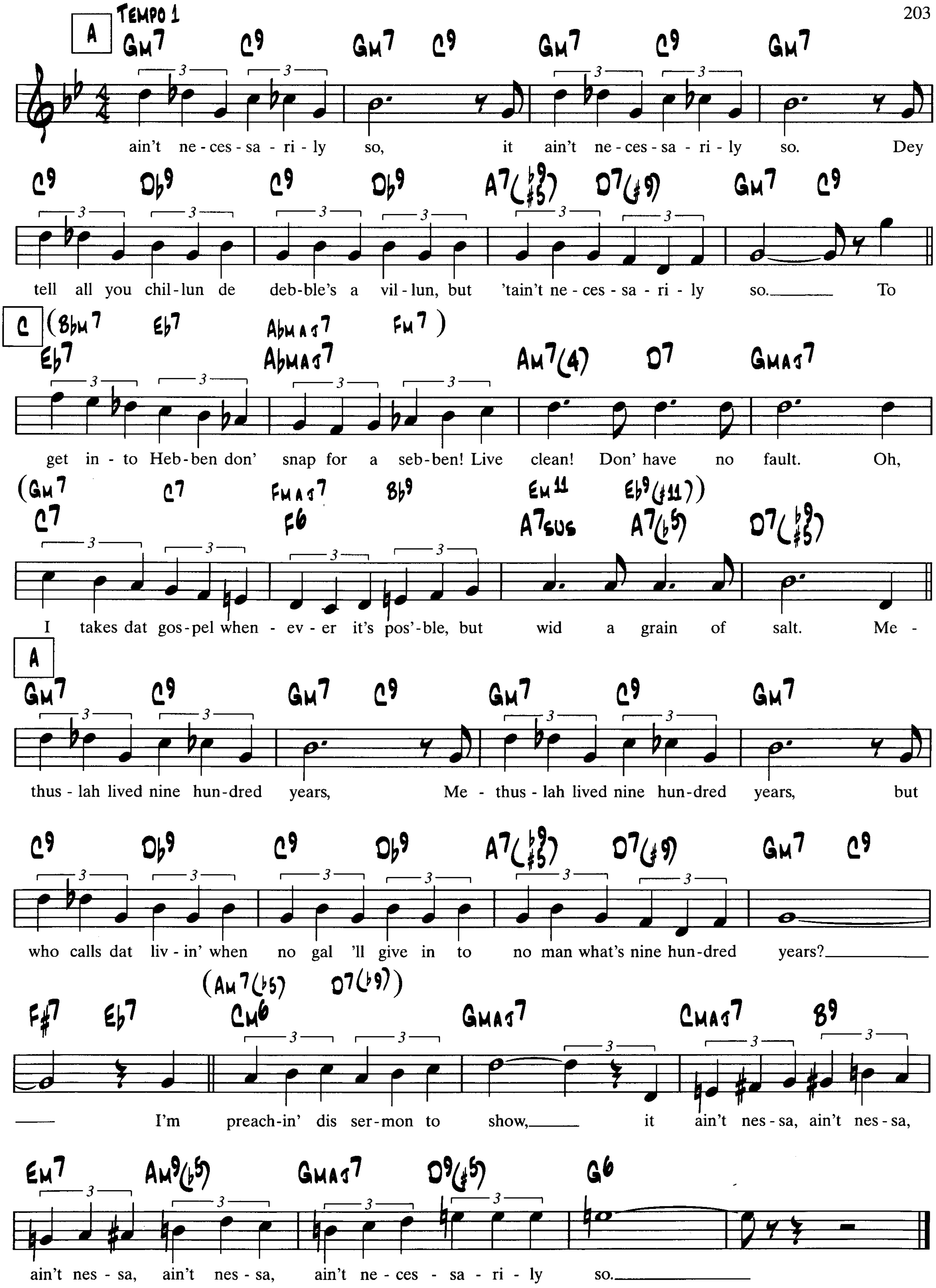
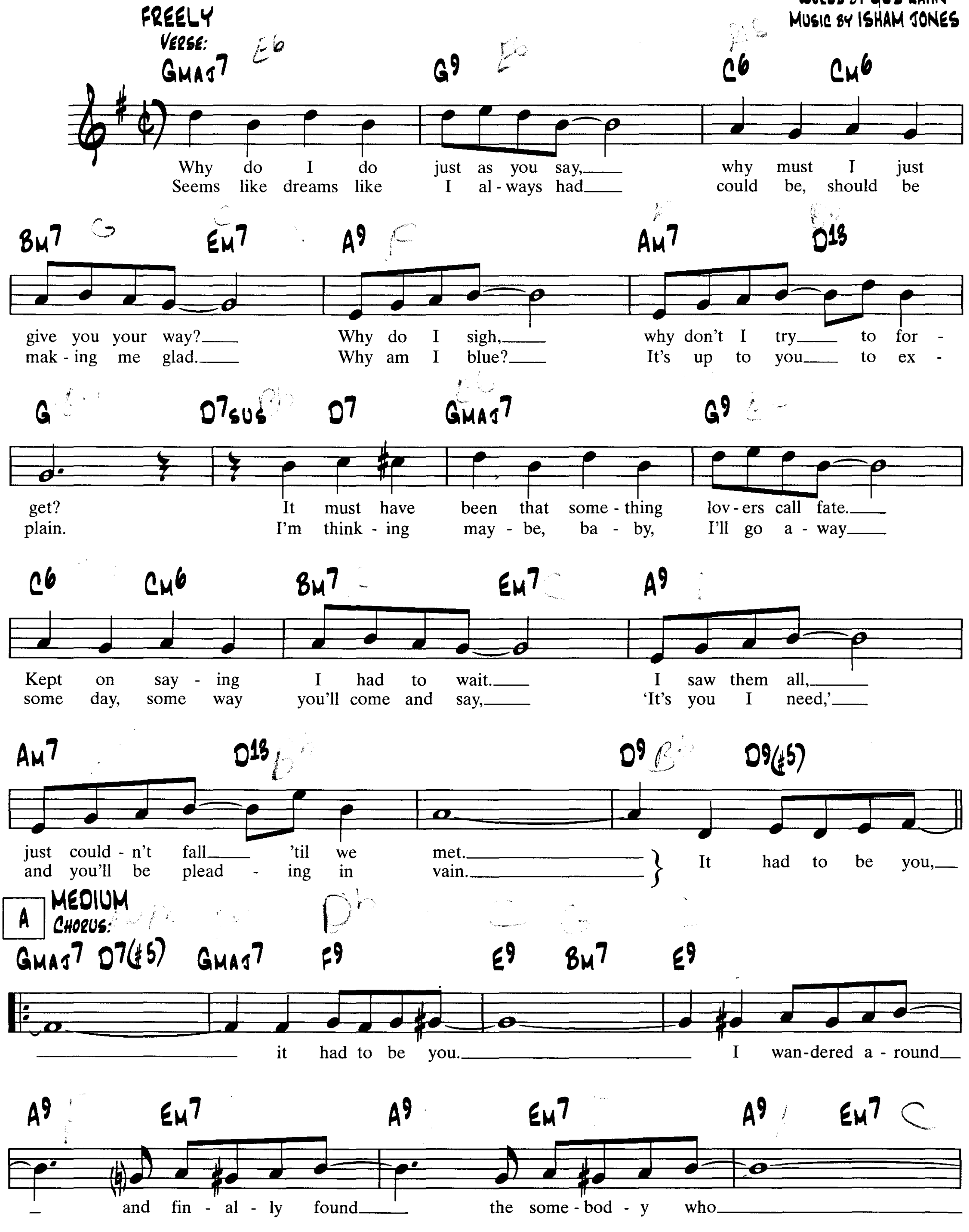

A
Tempo 1
GM7 C9 GM7 C9 GM7 C9 GM7
ain't ne - ces - sa - ri - ly so, it ain't ne - ces - sa - ri - ly so. Dey
C9 Db9 C9 Db9 A7(b9 #5) D7(#9) GM7 C9
tell all you chil - lun de deb - ble's a vil - lun, but 'tain't ne - ces - sa - ri - ly so.____ To
C
(BbM7 Eb7 AbMAJ7 FM7)
Eb7 AbMAJ7 AM7(4) D7 GMAJ7
get in - to Heb - ben don' snap for a seb - ben! Live clean! Don' have no fault. Oh,
(GM7 C7 FMAJ7 Bb9 EM11 Eb9(#11))
C7 F6 A7SUS A7(b5) D7(b9 #5)
I takes dat gos - pel when - ev - er it's pos' - ble, but wid a grain of salt. Me -
A
GM7 C9 GM7 C9 GM7 C9 GM7
thus - lah lived nine hun - dred years, Me - thus - lah lived nine hun - dred years, but
C9 Db9 C9 Db9 A7(b9 #5) D7(#9) GM7 C9
who calls dat liv - in' when no gal 'll give in to no man what's nine hun - dred years?____
(AM7(b5) D7(b9))
F#7 Eb7 CM6 GMAJ7 CMAJ7 B9
____ I'm preach - in' dis ser - mon to show,____ it ain't nes - sa, ain't nes - sa,
EM7 AM9(b5) GMAJ7 D9(#5) G6
ain't nes - sa, ain't nes - sa, ain't ne - ces - sa - ri - ly so.____

IT HAD TO BE YOU

WORDS BY GUS KAHN
MUSIC BY ISHAM JONES


FREELY
VERSE:
GMAJ7
E6
G9
Eb
C6
CM6
Why do I do just as you say,
Seems like dreams like I al - ways had
why must I just
could be, should be
BM7
EM7
A9
AM7
D13
give you your way?
mak - ing me glad.
Why do I sigh,
Why am I blue?
why don't I try to for -
It's up to you to ex -
G
D7SUS
D7
GMAJ7
G9
get?
plain.
It must have been that some - thing lov - ers call fate.
I'm think - ing may - be, ba - by, I'll go a - way
C6
CM6
BM7
EM7
A9
Kept on say - ing I had to wait.
some day, some way you'll come and say,
I saw them all,
'It's you I need,'
AM7
D13
D9
D9(#5)
just could - n't fall 'til we met.
and you'll be plead - ing in vain.
It had to be you,
A
MEDIUM
CHORUS:
GMAJ7
D7(#5)
GMAJ7
F9
E9
BM7
E9
it had to be you.
I wan-dered a - round
A9
EM7
A9
EM7
A9
EM7
and fin - al - ly found
the some - bod - y who

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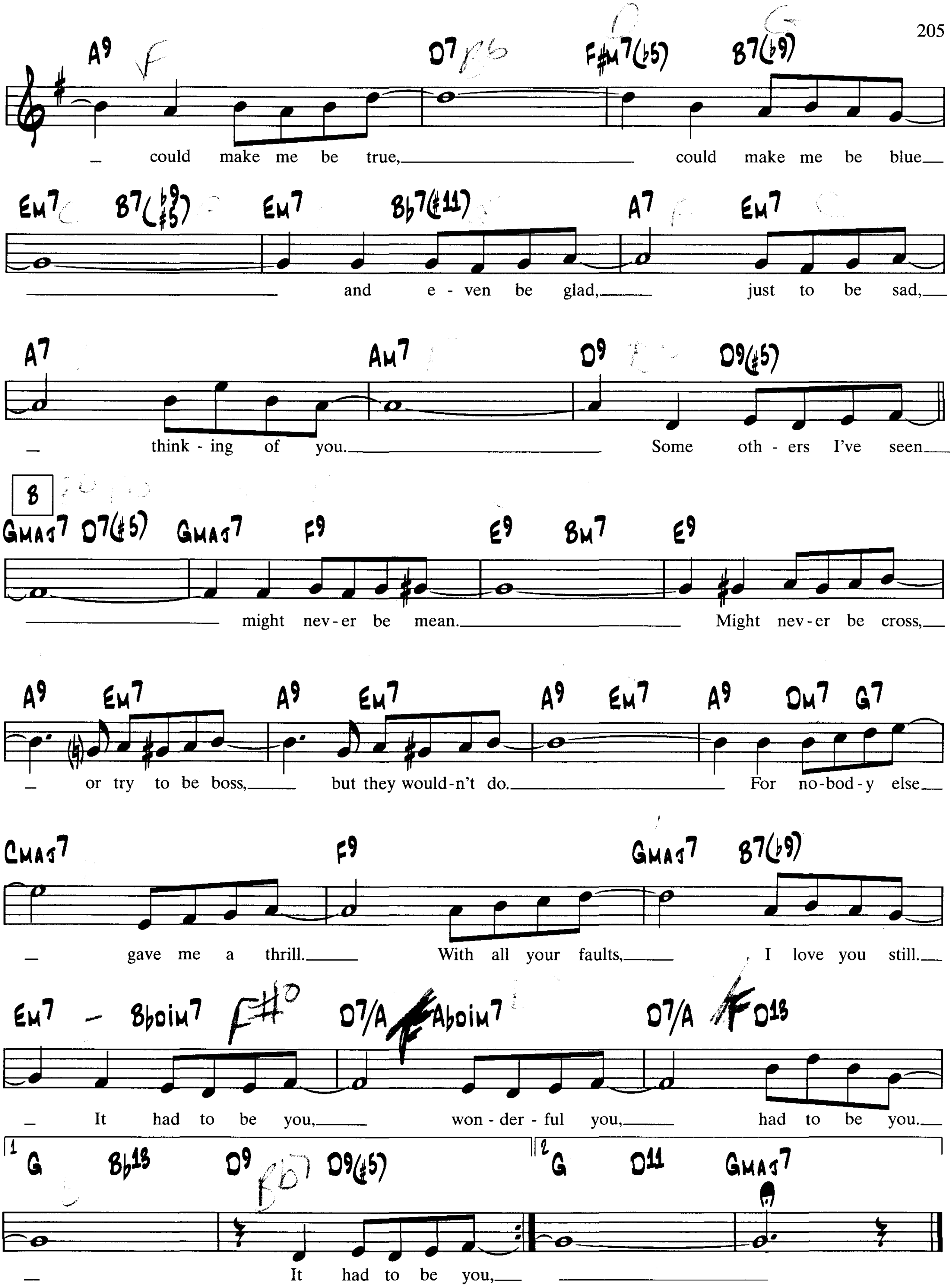
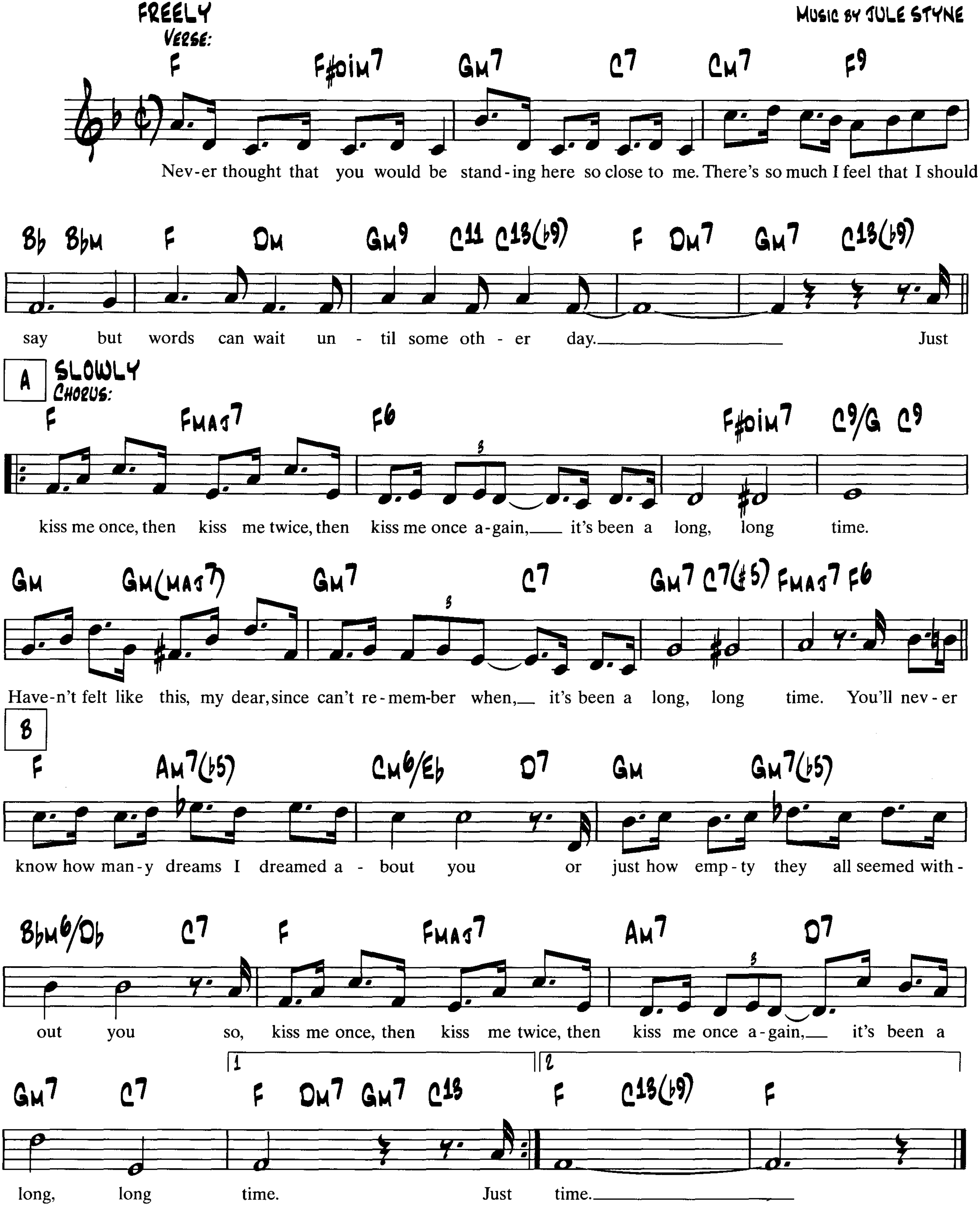

A9 F D7 Bb6 F#m7(b5) D B7(b9) G
could make me be true, could make me be blue
Em7 B7(b9 #5) Em7 Bb7(#11) A7 Em7
and e-ven be glad, just to be sad,
A7 Am7 D9 D9(#5)
think-ing of you. Some oth-ers I've seen
8
Gmaj7 D7(#5) Gmaj7 F9 E9 Bm7 E9
might nev-er be mean. Might nev-er be cross,
A9 Em7 A9 Em7 A9 Em7 A9 Dm7 G7
or try to be boss, but they would-n't do. For no-bod-y else
Cmaj7 F9 Gmaj7 B7(b9)
gave me a thrill. With all your faults, I love you still.
Em7 - Bbdim7 F#o D7/A F Abdim7 D7/A F D13
It had to be you, won-der-ful you, had to be you.
1 G Bb13 D9 Bb7 D9(#5)
It had to be you,
2 G D11 Gmaj7

IT'S BEEN A LONG, LONG TIME

WORDS BY SAMMY CAHN
MUSIC BY JULE STYNE


FREELY
VERSE:
F F#DIM7 GM7 C7 CM7 F9
Nev-er thought that you would be stand-ing here so close to me. There's so much I feel that I should
Bb BbM F DM GM9 C11 C13(b9) F DM7 GM7 C13(b9)
say but words can wait un - til some oth - er day. Just
A
SLOWLY
CHORUS:
F FMAJ7 F6 F#DIM7 C9/G C9
3
kiss me once, then kiss me twice, then kiss me once a-gain, it's been a long, long time.
GM GM(MAJ7) GM7 C7 GM7 C7(#5) FMAJ7 F6
3
Have-n't felt like this, my dear, since can't re-mem-ber when, it's been a long, long time. You'll nev-er
B
F AM7(b5) CM6/Eb D7 GM GM7(b5)
know how man-y dreams I dreamed a - bout you or just how emp-ty they all seemed with-
BbM6/Db C7 F FMAJ7 AM7 D7
3
out you so, kiss me once, then kiss me twice, then kiss me once a-gain, it's been a
GM7 C7 1 F DM7 GM7 C13 2 F C13(b9) F
long, long time. Just time.

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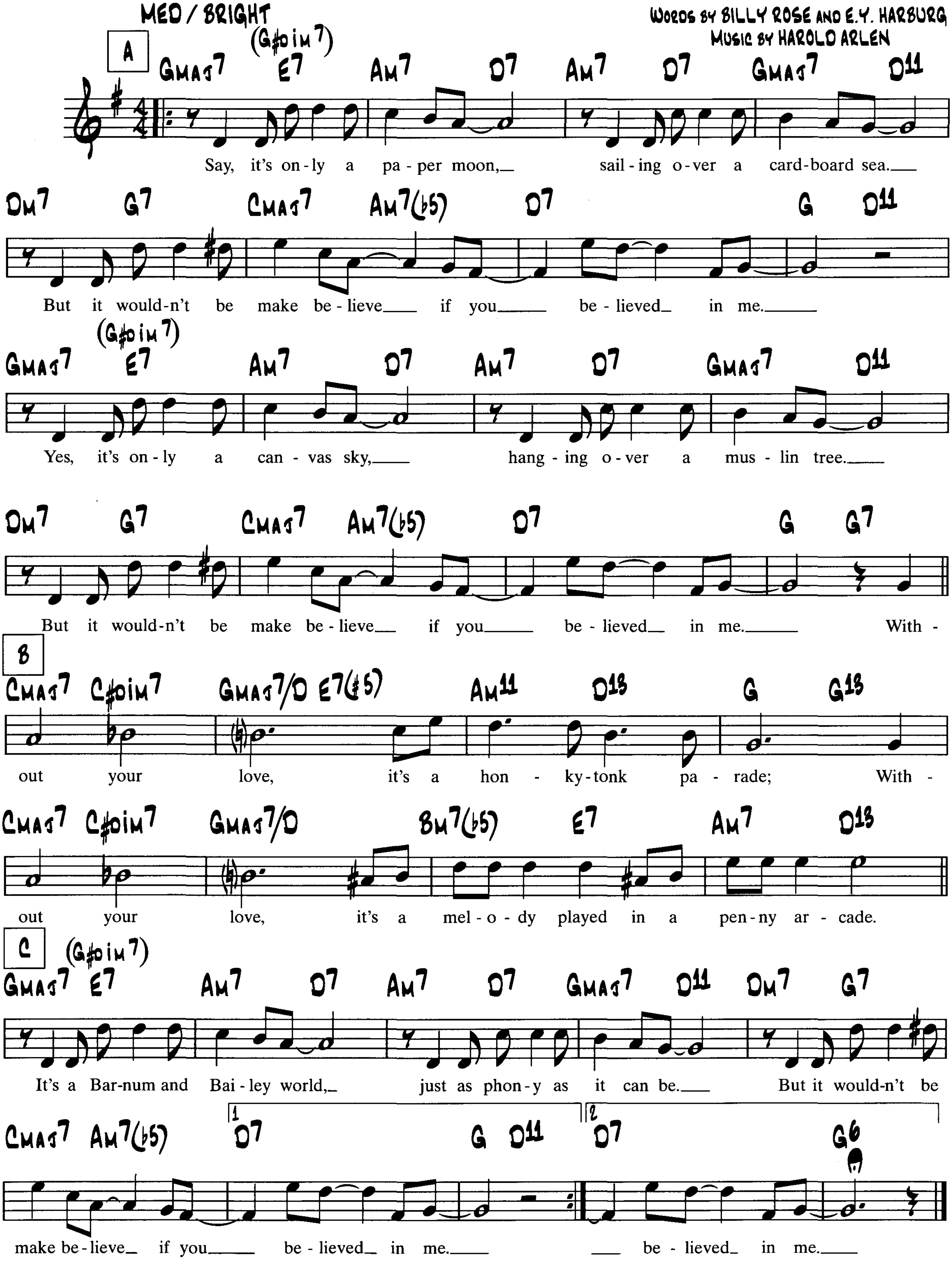
IT'S ONLY A PAPER MOON

WORDS BY BILLY ROSE AND E.Y. HARBURG
MUSIC BY HAROLD ARLEN


MED / BRIGHT
A
GMAJ7 (G♯ØIM7) E7 AM7 D7 AM7 D7 GMAJ7 D11
Say, it's on-ly a pa-per moon, sail-ing o-ver a card-board sea.
DM7 G7 CMAJ7 AM7(♭5) D7 G D11
But it would-n't be make be-lieve if you be-lieved in me.
GMAJ7 (G♯ØIM7) E7 AM7 D7 AM7 D7 GMAJ7 D11
Yes, it's on-ly a can-vas sky, hang-ing o-ver a mus-lin tree.
DM7 G7 CMAJ7 AM7(♭5) D7 G G7
But it would-n't be make be-lieve if you be-lieved in me. With-
B
CMAJ7 C♯ØIM7 GMAJ7/D E7(♯5) AM11 D13 G G13
out your love, it's a hon-ky-tonk pa-rade; With-
CMAJ7 C♯ØIM7 GMAJ7/D BM7(♭5) E7 AM7 D13
out your love, it's a mel-o-dy played in a pen-ny ar-cade.
C
GMAJ7 (G♯ØIM7) E7 AM7 D7 AM7 D7 GMAJ7 D11 DM7 G7
It's a Bar-num and Bai-ley world, just as phon-y as it can be. But it would-n't be
CMAJ7 AM7(♭5) 1. D7 G D11 2. D7 G6
make be-lieve if you be-lieved in me. be-lieved in me.

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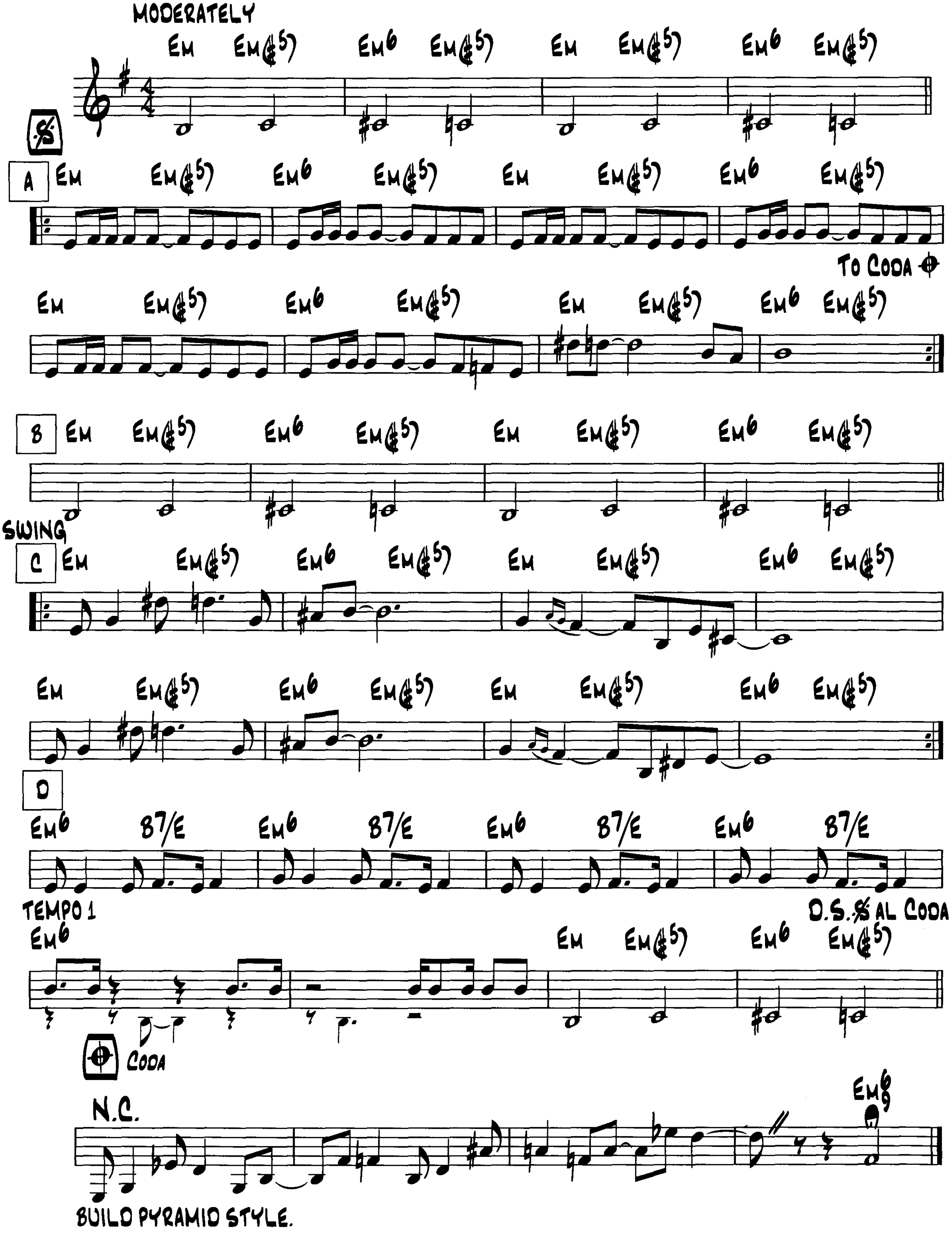
THE JAMES BOND THEME

MUSIC BY MONTY NORMAN


MODERATELY
EM EM(♯5) EM6 EM(♯5) EM EM(♯5) EM6 EM(♯5)
A
EM EM(♯5) EM6 EM(♯5) EM EM(♯5) EM6 EM(♯5)
TO CODA
EM EM(♯5) EM6 EM(♯5) EM EM(♯5) EM6 EM(♯5)
B
EM EM(♯5) EM6 EM(♯5) EM EM(♯5) EM6 EM(♯5)
SWING
C
EM EM(♯5) EM6 EM(♯5) EM EM(♯5) EM6 EM(♯5)
EM EM(♯5) EM6 EM(♯5) EM EM(♯5) EM6 EM(♯5)
D
EM6 B7/E EM6 B7/E EM6 B7/E EM6 B7/E
TEMPO 1
D.S. AL CODA
EM6 EM EM(♯5) EM6 EM(♯5)
CODA
N.C.
EM6/9
BUILD PYRAMID STYLE.

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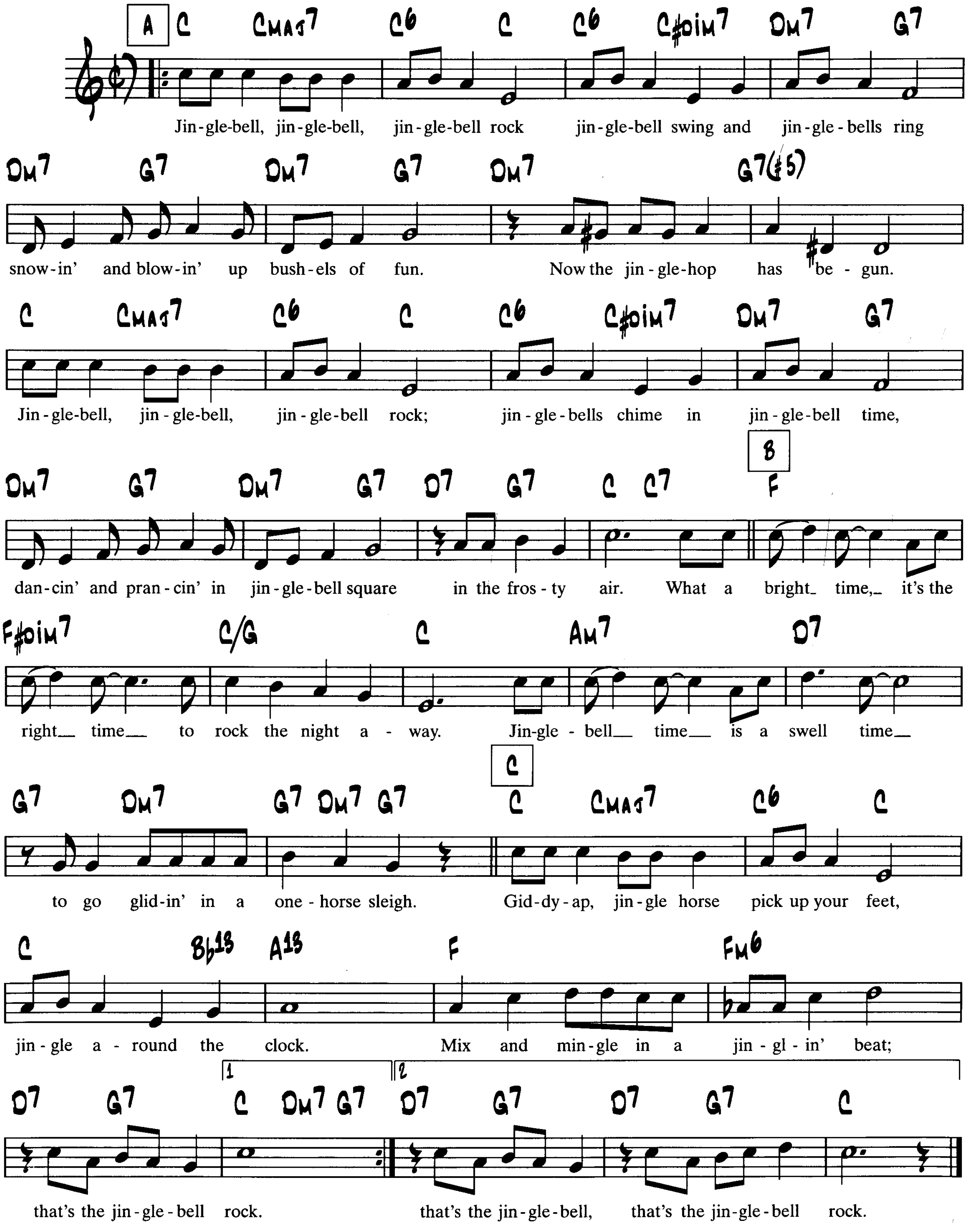
JINGLE-BELL ROCK

WORDS AND MUSIC BY JOE BEAL AND JIM BOOTHE

MEDIUM ROCK


A
C CMAJ7 C6 C C6 C#DIM7 DM7 G7
Jin-gle-bell, jin-gle-bell, jin-gle-bell rock jin-gle-bell swing and jin-gle-bells ring
DM7 G7 DM7 G7 DM7 G7(#5)
snow-in' and blow-in' up bush-els of fun. Now the jin-gle-hop has be-gun.
C CMAJ7 C6 C C6 C#DIM7 DM7 G7
Jin-gle-bell, jin-gle-bell, jin-gle-bell rock; jin-gle-bells chime in jin-gle-bell time,
B
DM7 G7 DM7 G7 D7 G7 C C7 F
dan-cin' and pran-cin' in jin-gle-bell square in the fros-ty air. What a bright_ time,_ it's the
F#DIM7 C/G C AM7 D7
right_ time_ to rock the night a-way. Jin-gle-bell_ time_ is a swell time_
C
G7 DM7 G7 DM7 G7 C CMAJ7 C6 C
to go glid-in' in a one-horse sleigh. Gid-dy-ap, jin-gle horse pick up your feet,
C Bb13 A13 F FM6
jin-gle a-round the clock. Mix and min-gle in a jin-gl-in' beat;
1 2
D7 G7 C DM7 G7 D7 G7 D7 G7 C
that's the jin-gle-bell rock. that's the jin-gle-bell, that's the jin-gle-bell rock.

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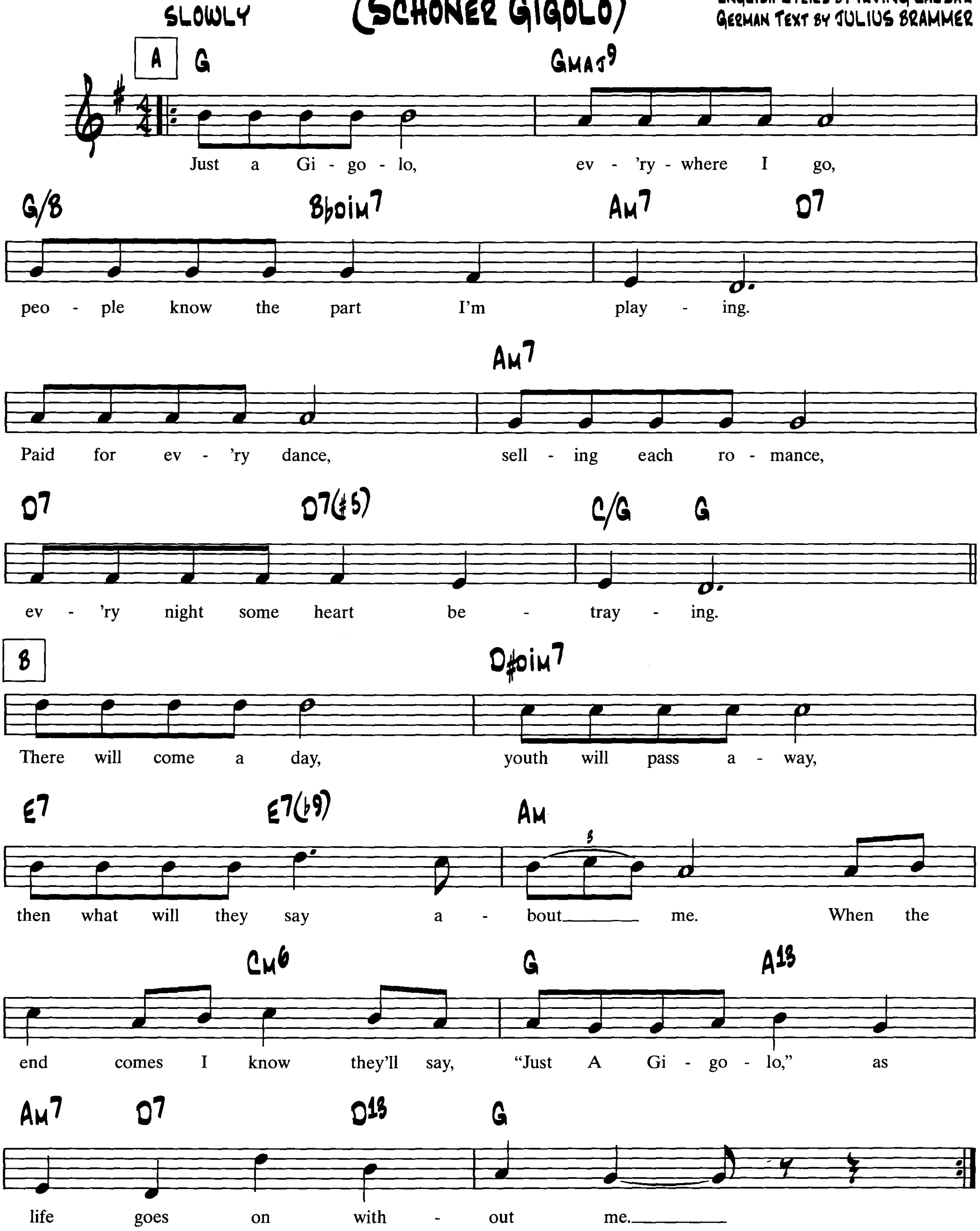
JUST A GIGOLO

(SCHÖNER GIGOLO)

MUSIC BY LEONELLO CASUCCI
ENGLISH LYRICS BY IRVING CAESAR
GERMAN TEXT BY JULIUS BRAMMER


SLOWLY
A
G
GMAJ9
Just a Gi - go - lo, ev - 'ry - where I go,
G/B
B♭DIM7
AM7
D7
peo - ple know the part I'm play - ing.
AM7
Paid for ev - 'ry dance, sell - ing each ro - mance,
D7
D7(♯5)
C/G
G
ev - 'ry night some heart be - tray - ing.
B
D♯DIM7
There will come a day, youth will pass a - way,
E7
E7(♭9)
AM
3
then what will they say a - bout me. When the
CM6
G
A13
end comes I know they'll say, "Just A Gi - go - lo," as
AM7
D7
D13
G
life goes on with - out me.

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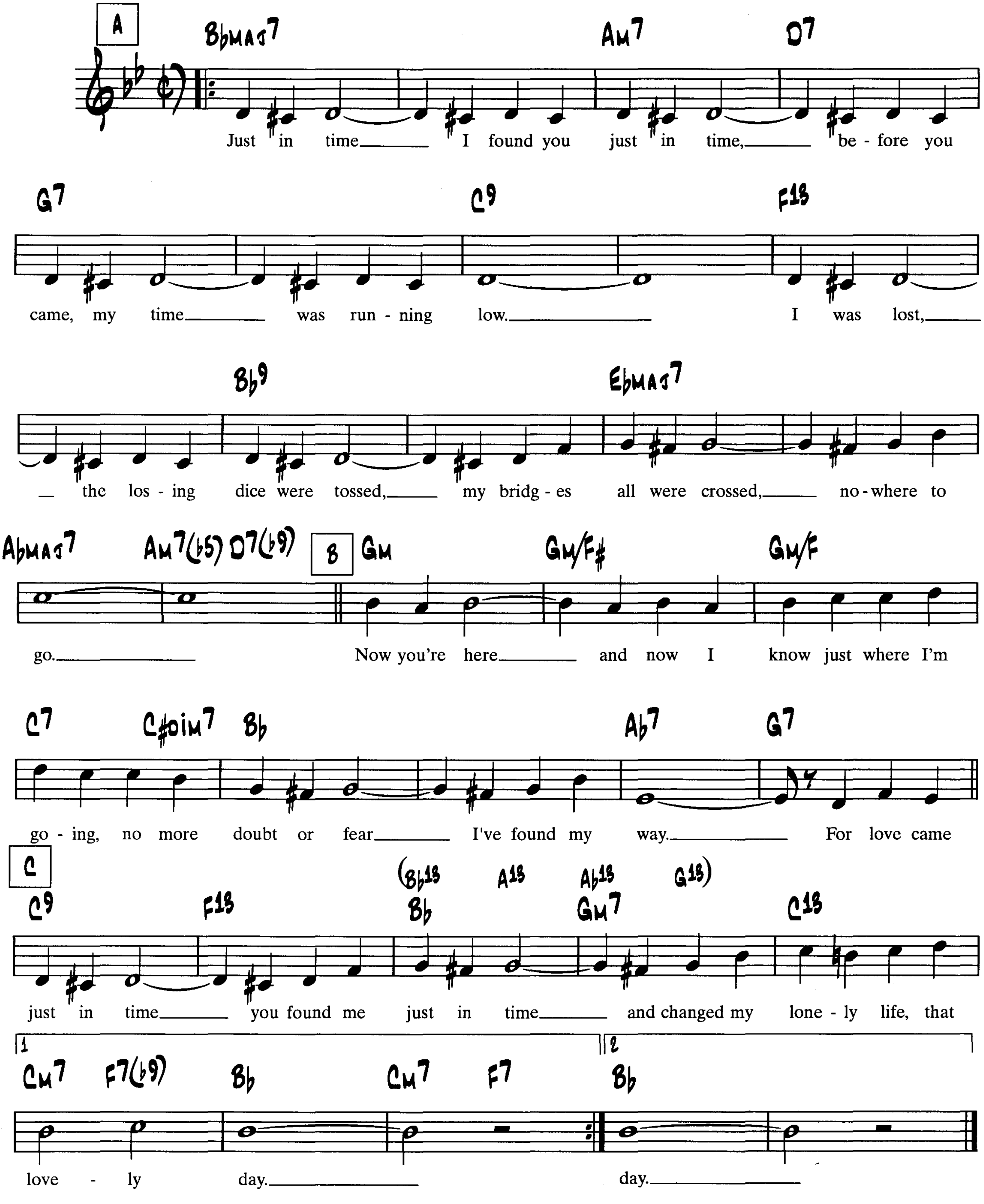
JUST IN TIME

MEDIUM/FAST

MUSIC BY JULE STYNE
WORDS BY BETTY COMDEN AND ADOLPH GREEN


A
BbMAJ7 AM7 D7
Just in time I found you just in time, be - fore you
G7 C9 F13
came, my time was run - ning low. I was lost,
Bb9 EbMAJ7
the los - ing dice were tossed, my bridg - es all were crossed, no - where to
AbMAJ7 AM7(b5) D7(b9)
go.
B
GM GM/F# GM/F
Now you're here and now I know just where I'm
C7 C#DIM7 Bb Ab7 G7
go - ing, no more doubt or fear I've found my way. For love came
C
C9 F13 (Bb13 A13 Ab13 G13) Bb GM7 C13
just in time you found me just in time and changed my lone - ly life, that
1
CM7 F7(b9) Bb CM7 F7
love - ly day.
2
Bb
day.

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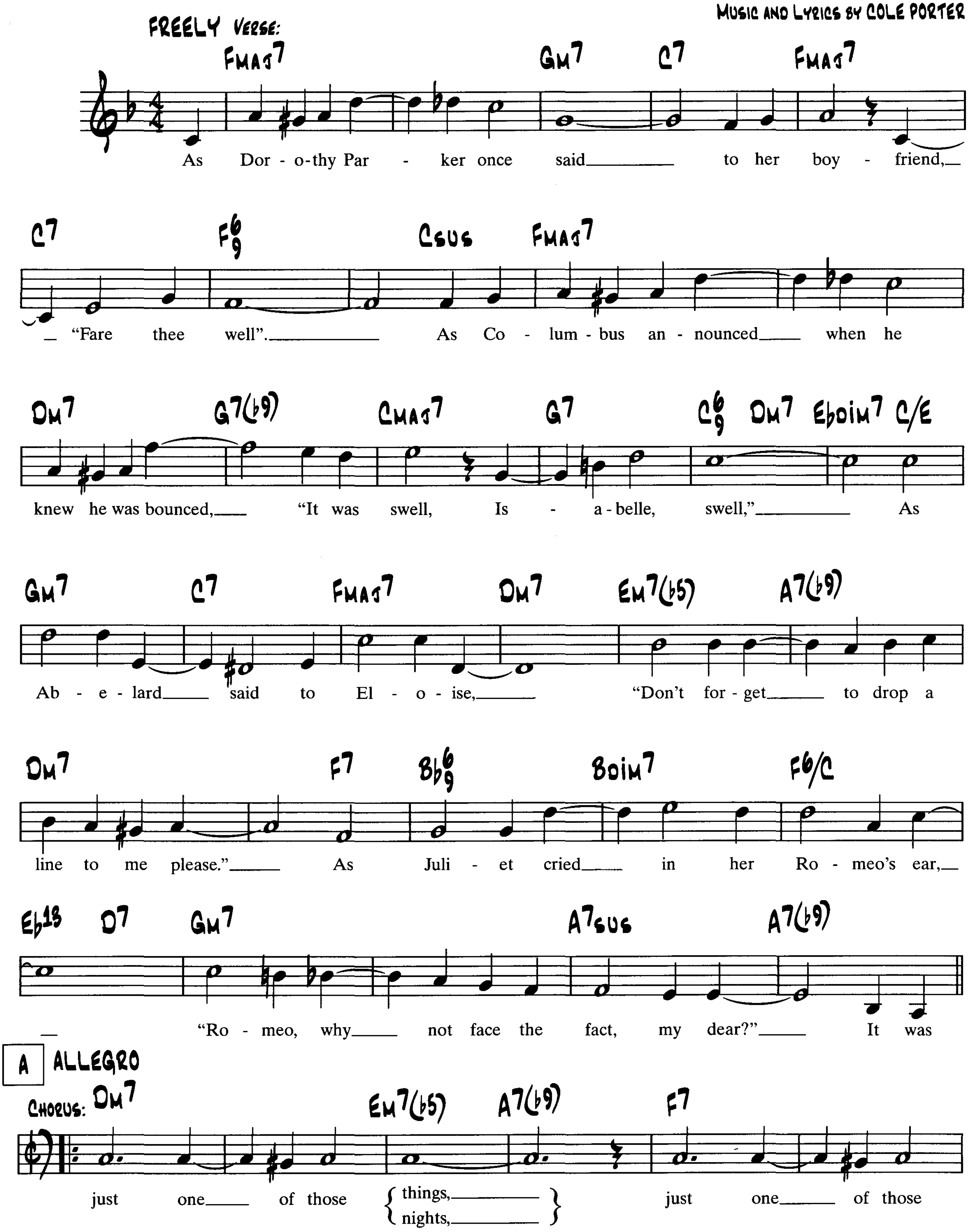
JUST ONE OF THOSE THINGS

Music and Lyrics by COLE PORTER


FREELY VERSE:
FMAJ7 GM7 C7 FMAJ7
As Dor-o-thy Par-ker once said to her boy-friend,
C7 F6/9 CSUS FMAJ7
"Fare thee well". As Co-lum-bus an-nounced when he
DM7 G7(b9) CMAJ7 G7 C6/9 DM7 EbDIM7 C/E
knew he was bounced, "It was swell, Is-a-belle, swell," As
GM7 C7 FMAJ7 DM7 EM7(b5) A7(b9)
Ab-e-lard said to El-o-ise, "Don't for-get to drop a
DM7 F7 Bb6/9 BDIM7 F6/C
line to me please." As Juli-et cried in her Ro-meo's ear,
Eb13 D7 GM7 A7SUS A7(b9)
"Ro-meo, why not face the fact, my dear?" It was
A ALLEGRO
CHORUS: DM7 EM7(b5) A7(b9) F7
just one of those things, / nights, just one of those

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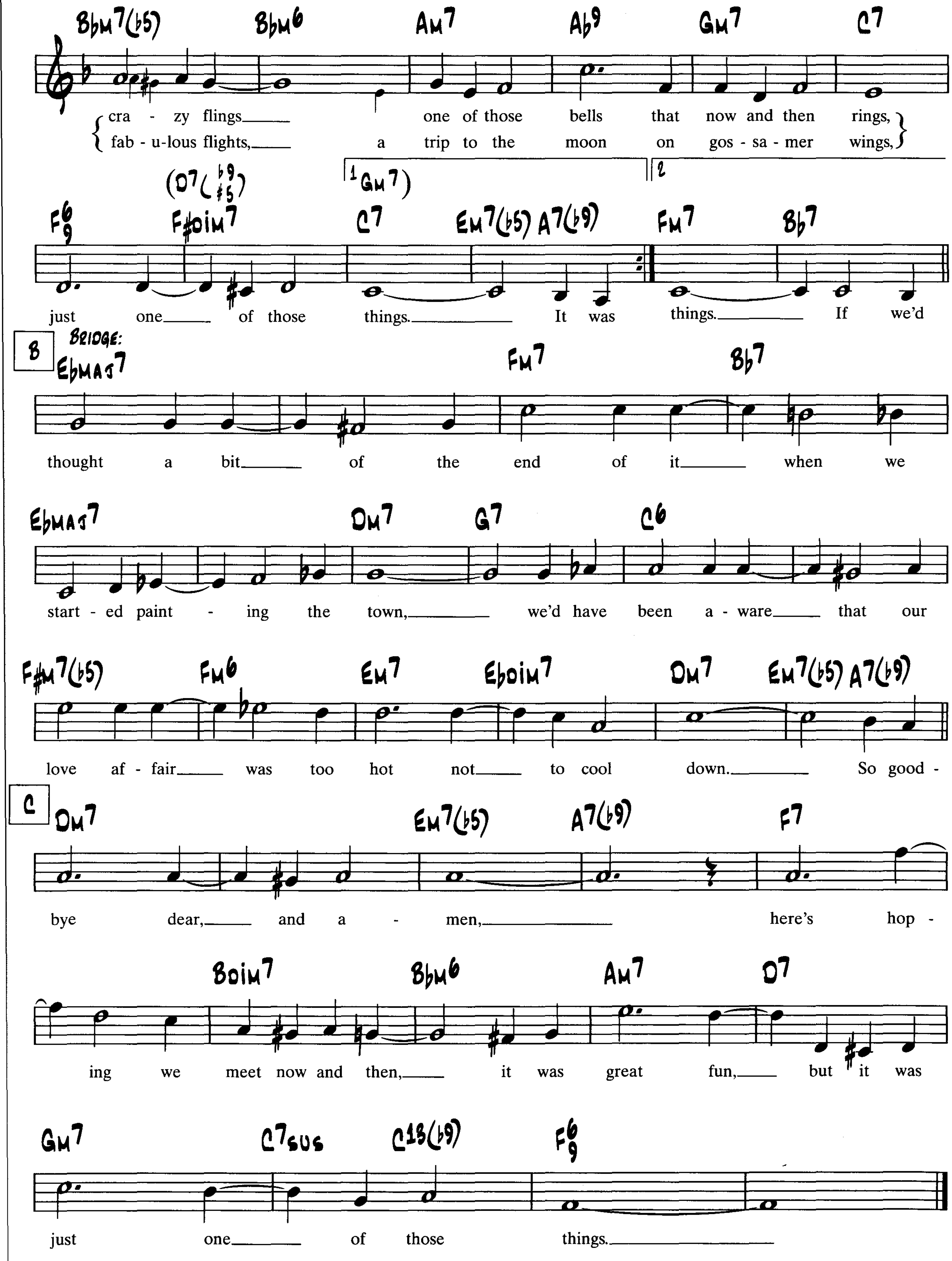
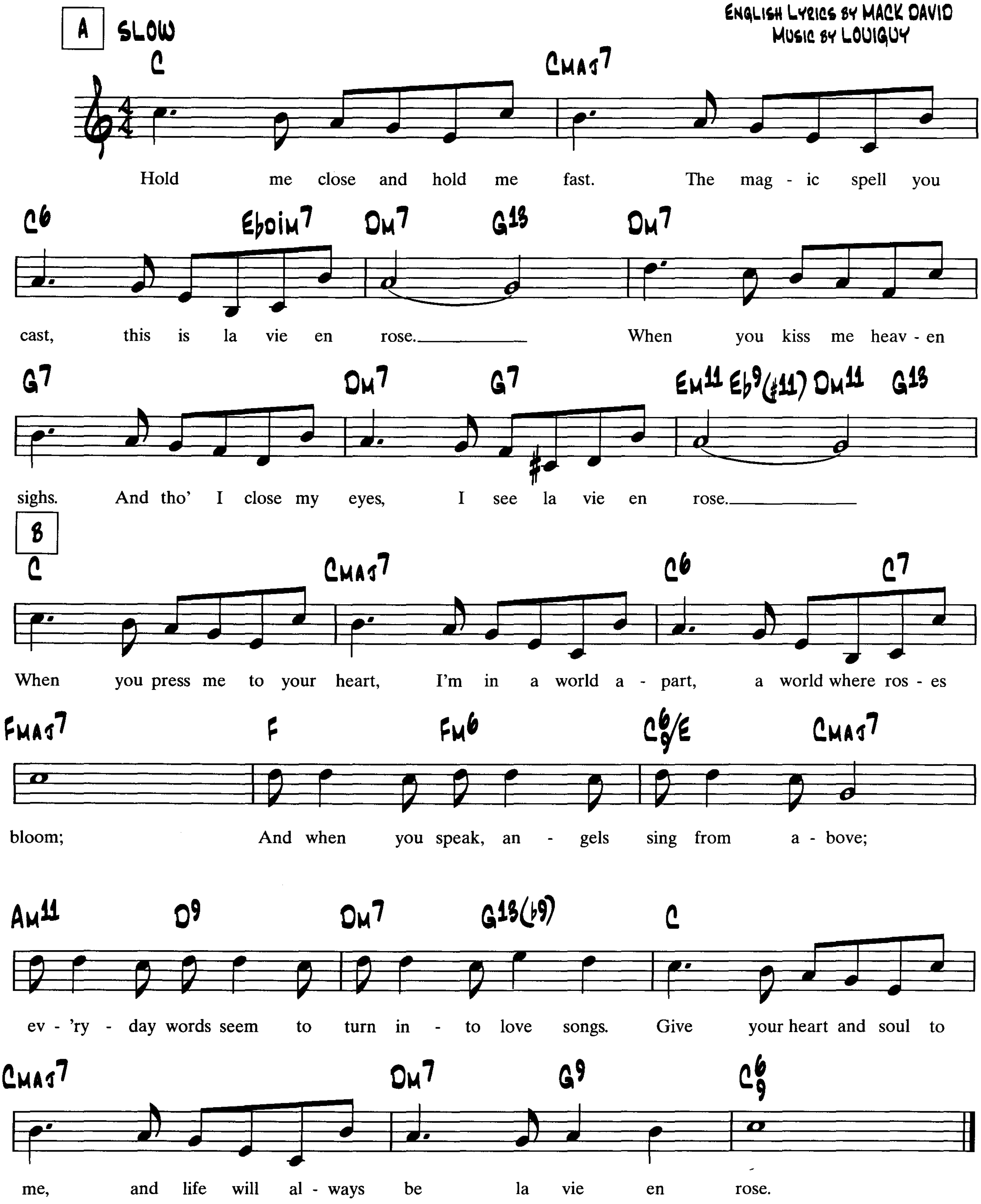

B♭m7(♭5) B♭m6 Am7 A♭9 Gm7 C7
cra - zy flings one of those bells that now and then rings,
fab - u-lous flights, a trip to the moon on gos - sa - mer wings,
(D7(♭9 #5)) 1 Gm7) 2
F6/9 F#dim7 C7 Em7(♭5) A7(♭9) Fm7 B♭7
just one of those things. It was things. If we'd
B
BRIDGE:
E♭maj7 Fm7 B♭7
thought a bit of the end of it when we
E♭maj7 Dm7 G7 C6
start - ed paint - ing the town, we'd have been a - ware that our
F#m7(♭5) Fm6 Em7 E♭dim7 Dm7 Em7(♭5) A7(♭9)
love af - fair was too hot not to cool down. So good -
C
Dm7 Em7(♭5) A7(♭9) F7
bye dear, and a - men, here's hop -
Bdim7 B♭m6 Am7 D7
ing we meet now and then, it was great fun, but it was
Gm7 C7sus C13(♭9) F6/9
just one of those things.

LA VIE EN ROSE

ORIGINAL FRENCH LYRICS BY EDITH PIAF
ENGLISH LYRICS BY MACK DAVID
MUSIC BY LOUIGUY


A
SLOW
C
CMAJ7
Hold me close and hold me fast. The mag - ic spell you
C6
Eb dim7
Dm7
G13
Dm7
cast, this is la vie en rose.
When you kiss me heav - en
G7
Dm7
G7
Em11
Eb9(#11)
Dm11
G13
sighs. And tho' I close my eyes, I see la vie en rose.
B
C
CMAJ7
C6
C7
When you press me to your heart, I'm in a world a - part, a world where ros - es
FMAJ7
F
Fm6
C6/9/E
CMAJ7
bloom; And when you speak, an - gels sing from a - bove;
Am11
D9
Dm7
G13(b9)
C
ev - 'ry - day words seem to turn in - to love songs. Give your heart and soul to
CMAJ7
Dm7
G9
C6/9
me, and life will al - ways be la vie en rose.

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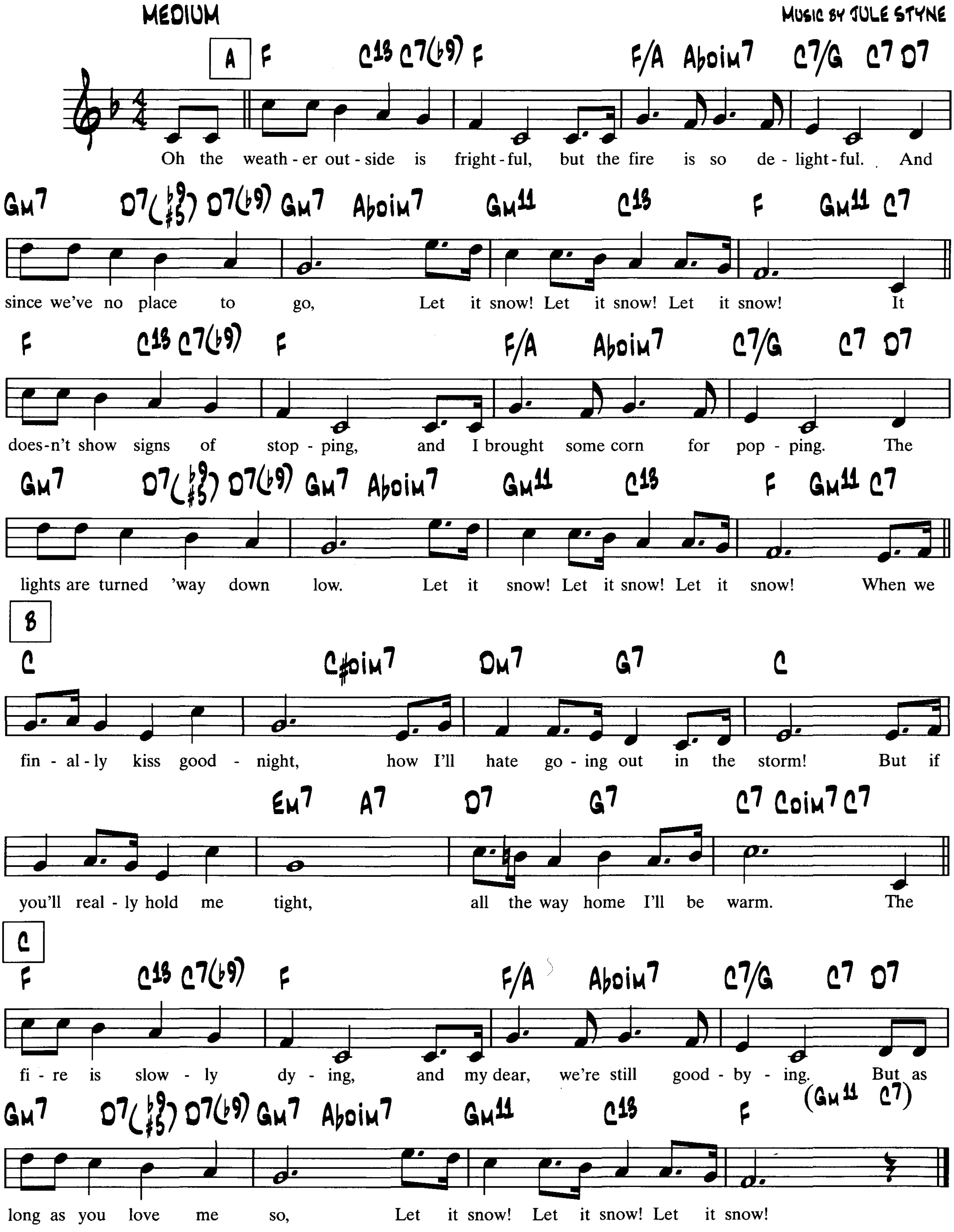
LET IT SNOW! LET IT SNOW! LET IT SNOW!

WORDS BY SAMMY CAHN
MUSIC BY JULE STYNE


MEDIUM
A
F C13 C7(♭9) F F/A A♭dim7 C7/G C7 D7
Oh the weath - er out - side is fright - ful, but the fire is so de - light - ful. And
Gm7 D7(♭9/♯5) D7(♭9) Gm7 A♭dim7 Gm11 C13 F Gm11 C7
since we've no place to go, Let it snow! Let it snow! Let it snow! It
F C13 C7(♭9) F F/A A♭dim7 C7/G C7 D7
does - n't show signs of stop - ping, and I brought some corn for pop - ping. The
Gm7 D7(♭9/♯5) D7(♭9) Gm7 A♭dim7 Gm11 C13 F Gm11 C7
lights are turned 'way down low. Let it snow! Let it snow! Let it snow! When we
B
C C♯dim7 Dm7 G7 C
fin - al - ly kiss good - night, how I'll hate go - ing out in the storm! But if
Em7 A7 D7 G7 C7 Cdim7 C7
you'll real - ly hold me tight, all the way home I'll be warm. The
C
F C13 C7(♭9) F F/A A♭dim7 C7/G C7 D7
fi - re is slow - ly dy - ing, and my dear, we're still good - by - ing. But as
Gm7 D7(♭9/♯5) D7(♭9) Gm7 A♭dim7 Gm11 C13 F (Gm11 C7)
long as you love me so, Let it snow! Let it snow! Let it snow!

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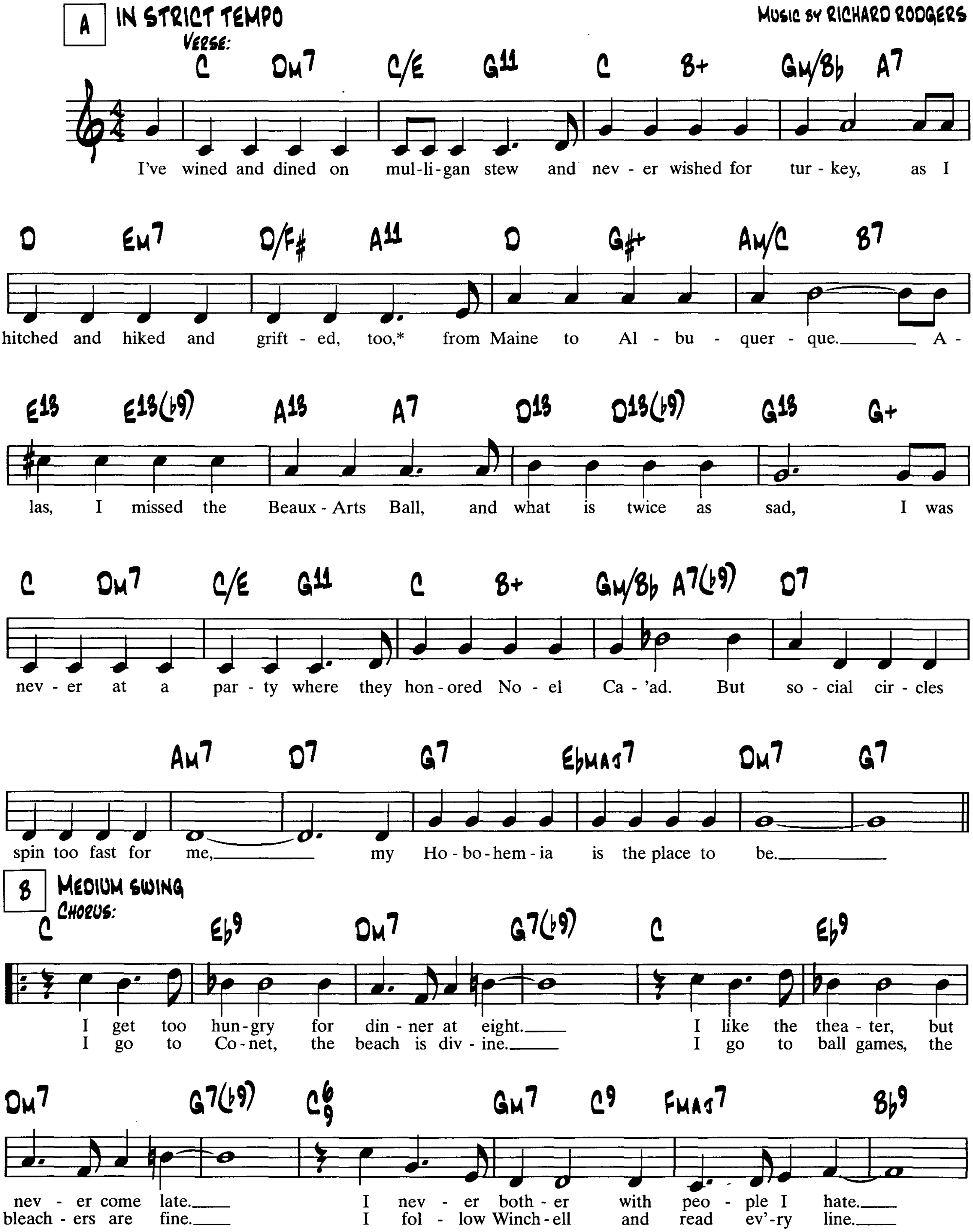
THE LADY IS A TRAMP

Words by LORENZ HART
Music by RICHARD RODGERS


A
IN STRICT TEMPO
VERSE:
C Dm7 C/E G11 C B+ Gm/B♭ A7
I've wined and dined on mul-li-gan stew and nev-er wished for tur-key, as I
D Em7 D/F♯ A11 D G♯+ Am/C B7
hitched and hiked and grift-ed, too,* from Maine to Al-bu-quer-que. A-
E13 E13(♭9) A13 A7 D13 D13(♭9) G13 G+
las, I missed the Beaux-Arts Ball, and what is twice as sad, I was
C Dm7 C/E G11 C B+ Gm/B♭ A7(♭9) D7
nev-er at a par-ty where they hon-ored No-el Ca-'ad. But so-cial cir-cles
Am7 D7 G7 E♭maj7 Dm7 G7
spin too fast for me, my Ho-bo-hem-ia is the place to be.
B
MEDIUM SWING
CHORUS:
C E♭9 Dm7 G7(♭9) C E♭9
I get too hun-gry for din-ner at eight. I like the thea-ter, but
I go to Co-net, the beach is div-ine. I go to ball games, the
Dm7 G7(♭9) C6/9 Gm7 C9 Fmaj7 B♭9
nev-er come late. I nev-er both-er with peo-ple I hate.
bleach-ers are fine. I fol-low Winch-ell and read ev'-ry line.

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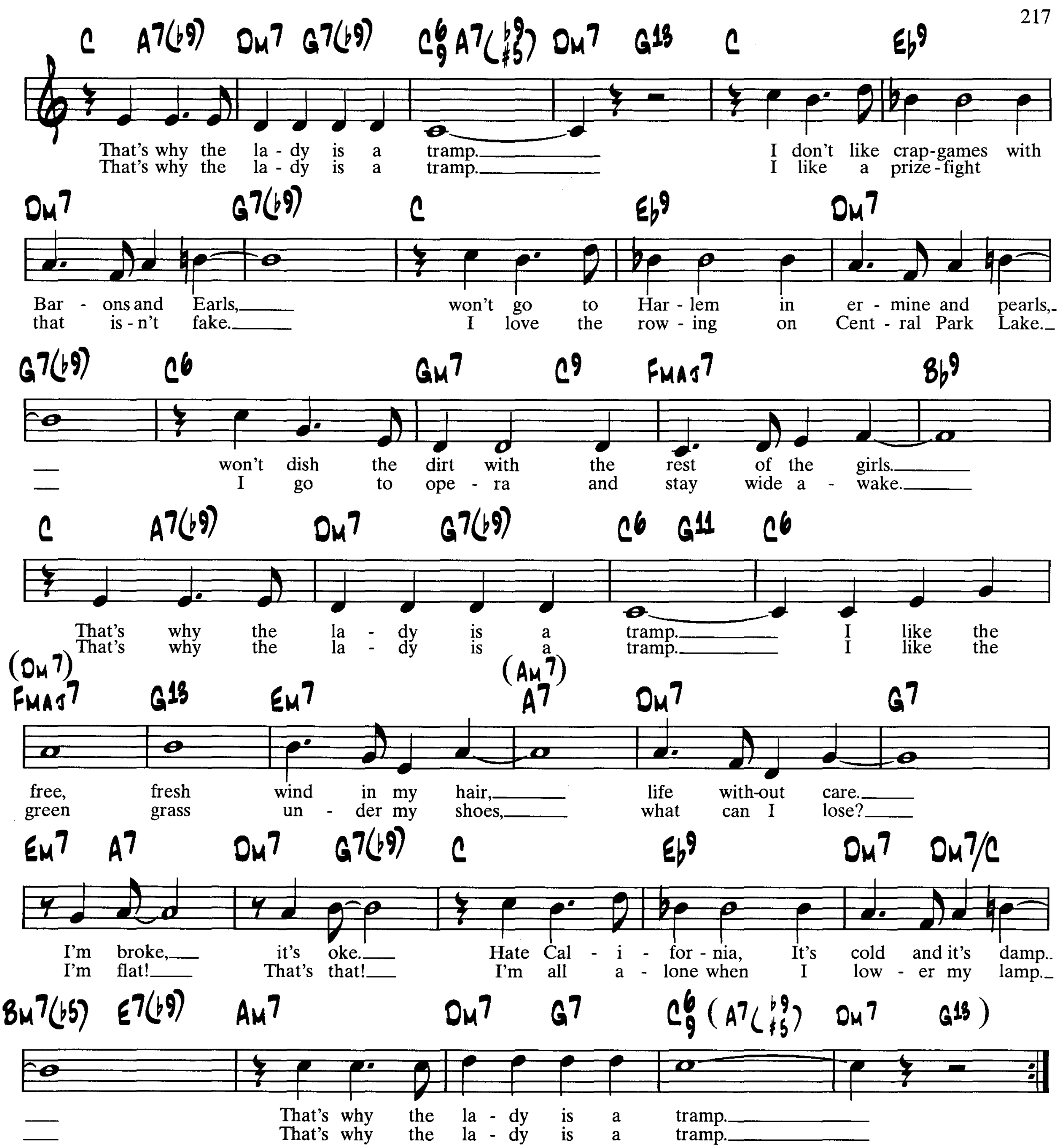
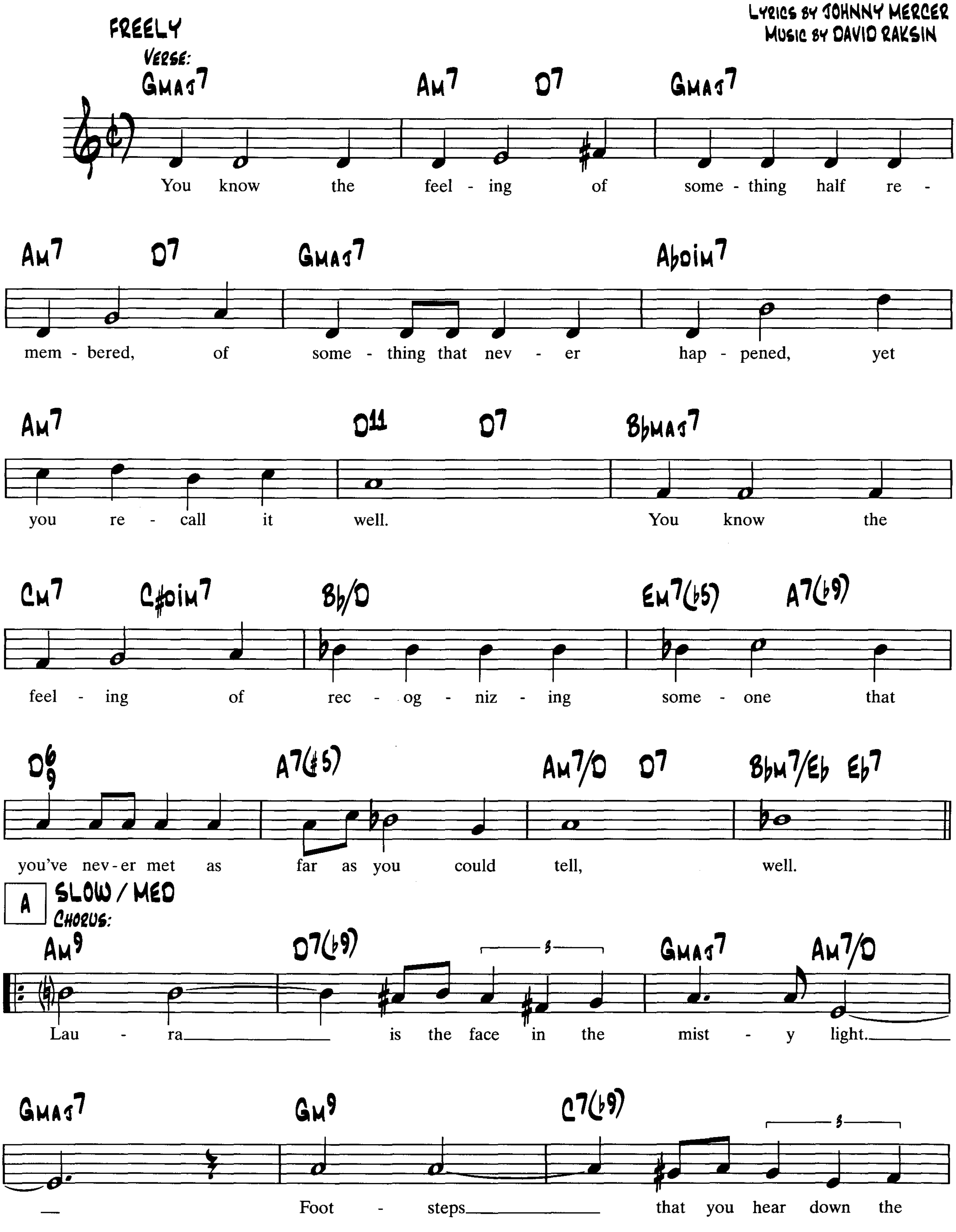

C A7(♭9) Dm7 G7(♭9) C6/9 A7(♭9/♯5) Dm7 G13 C E♭9
That's why the la - dy is a tramp. I don't like crap-games with
That's why the la - dy is a tramp. I like a prize-fight
Dm7 G7(♭9) C E♭9 Dm7
Bar - ons and Earls, won't go to Har - lem in er - mine and pearls,
that is - n't fake. I love the row - ing on Cent - ral Park Lake.
G7(♭9) C6 Gm7 C9 Fmaj7 B♭9
won't dish the dirt with the rest of the girls.
I go to ope - ra and stay wide a - wake.
C A7(♭9) Dm7 G7(♭9) C6 G11 C6
That's why the la - dy is a tramp. I like the
That's why the la - dy is a tramp. I like the
(Dm7) Fmaj7 G13 Em7 (Am7) A7 Dm7 G7
free, fresh wind in my hair, life with-out care.
green grass un - der my shoes, what can I lose?
Em7 A7 Dm7 G7(♭9) C E♭9 Dm7 Dm7/C
I'm broke, it's oke. Hate Cal - i - for - nia, It's cold and it's damp.
I'm flat! That's that! I'm all a - lone when I low - er my lamp.
Bm7(♭5) E7(♭9) Am7 Dm7 G7 C6/9 (A7(♭9/♯5) Dm7 G13)
That's why the la - dy is a tramp.
That's why the la - dy is a tramp.

REFRAIN 3 (reprise)
Don't know the reason for cocktails at five.
I don't like flying – I'm glad I'm alive.
I crave affection, but not when I drive.
That's why the lady is a tramp.
Folks go to London and leave me behind,
I'll miss the crowning, Queen Mary won't mind.
I don't play Scarlett in Gone With The Wind.
That's why the lady is a tramp.
I like to hang my hat where I please,
Sail with the breeze.
No dough – heigh-ho!
I love La Guardia and think he's a champ.
That's why the lady is a tramp.

REFRAIN 4 (reprise)
Girls get massages, they cry and they moan.
Tell Lizzie Arden to leave me alone.
I'm not so hot, but my shape is my own.
That's why the lady is a tramp.
The food at Sardi's is perfect, no doubt.
I wouldn't know what the Ritz's is about.
I drop a nickel and coffee comes out.
That's why the lady is a tramp!
I like the sweet, fresh rain in my face,
Diamonds and lace,
No got – so what?
For Robert Taylor I whistle and stamp.
That's why the lady is a tramp!
**Alternative version:* and drifted, too

LAURA

LYRICS BY JOHNNY MERCER
MUSIC BY DAVID RAKSIN


FREELY
VERSE:
Gmaj7 Am7 D7 Gmaj7
You know the feel - ing of some - thing half re -
Am7 D7 Gmaj7 A♭dim7
mem - bered, of some - thing that nev - er hap - pened, yet
Am7 D11 D7 B♭maj7
you re - call it well. You know the
Cm7 C♯dim7 B♭/D Em7(♭5) A7(♭9)
feel - ing of rec - og - niz - ing some - one that
D6/9 A7(♯5) Am7/D D7 B♭m7/E♭ E♭7
you've nev - er met as far as you could tell, well.
A
SLOW / MED
CHORUS:
Am9 D7(♭9) 3 Gmaj7 Am7/D
Lau - ra is the face in the mist - y light.
Gmaj7 Gm9 C7(♭9) 3
Foot - steps that you hear down the

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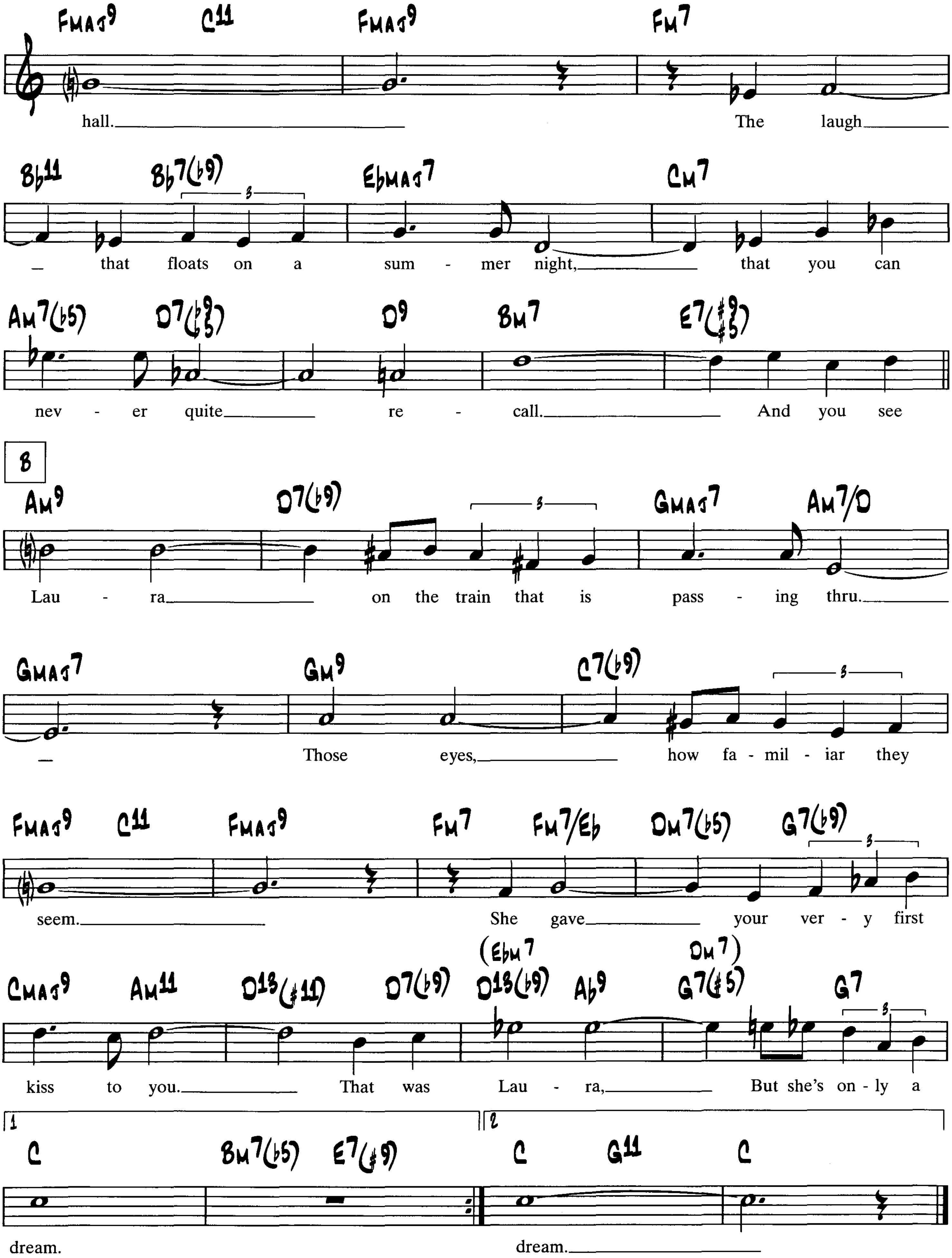
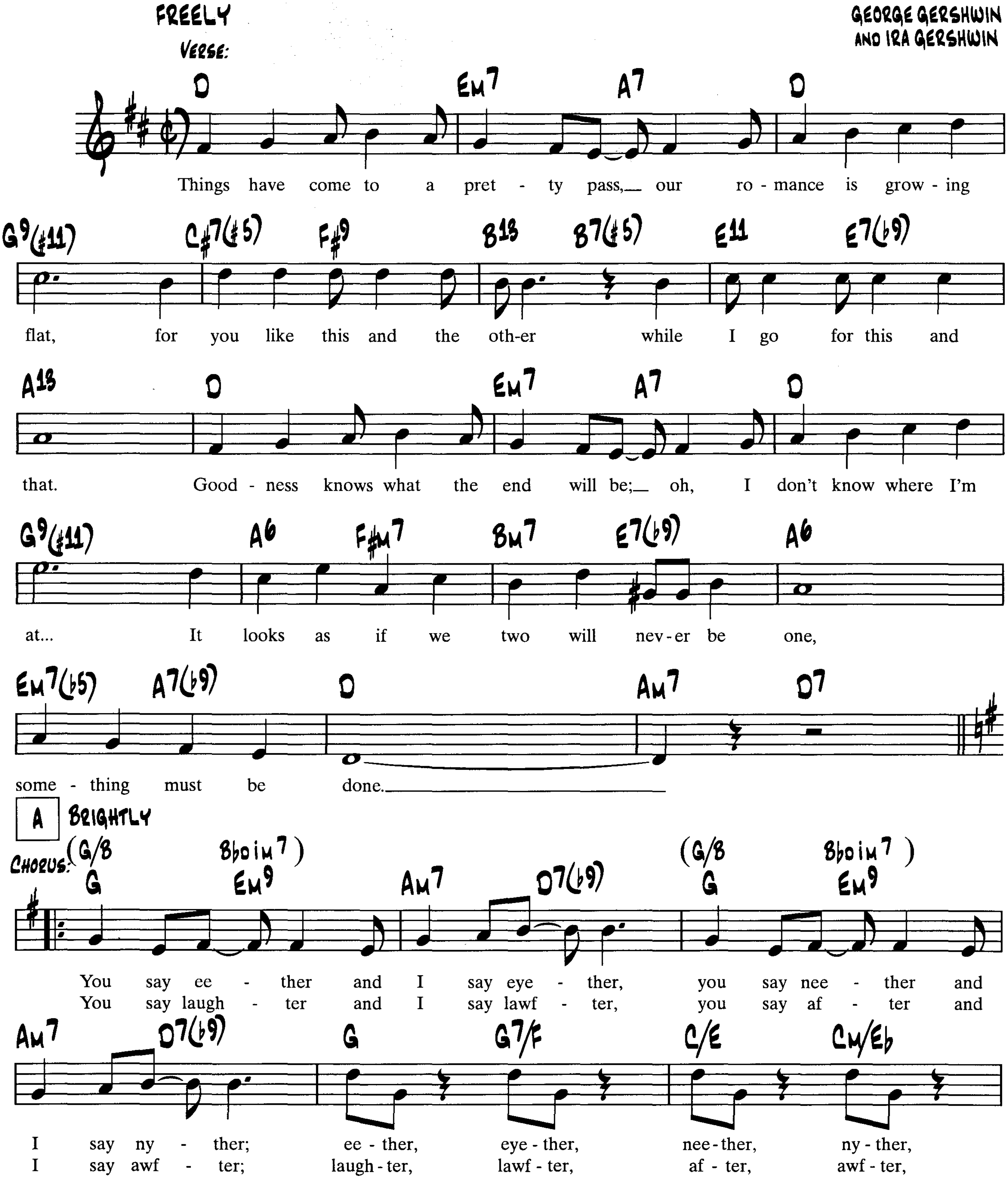

FMAJ9 C11 FMAJ9 FM7
hall. The laugh
Bb11 Bb7(b9) EbMAJ7 CM7
that floats on a sum - mer night, that you can
AM7(b5) D7(b9/b5) D9 BM7 E7(#9/#5)
nev - er quite re - call. And you see
B
AM9 D7(b9) GMAJ7 AM7/D
Lau - ra on the train that is pass - ing thru.
GMAJ7 GM9 C7(b9)
Those eyes, how fa - mil - iar they
FMAJ9 C11 FMAJ9 FM7 FM7/Eb DM7(b5) G7(b9)
seem. She gave your ver - y first
(EbM7 DM7)
CMAJ9 AM11 D13(#11) D7(b9) D13(b9) Ab9 G7(#5) G7
kiss to you. That was Lau - ra, But she's on - ly a
1
C BM7(b5) E7(#9)
dream.
2
C G11 C
dream.

LET'S CALL THE WHOLE THING OFF

Music and Lyrics by
George Gershwin
and Ira Gershwin


Freely
Verse:
D Em7 A7 D
Things have come to a pret - ty pass,__ our ro - mance is grow - ing
G9(#11) C#7(#5) F#9 B13 B7(#5) E11 E7(b9)
flat, for you like this and the oth-er while I go for this and
A13 D Em7 A7 D
that. Good - ness knows what the end will be;__ oh, I don't know where I'm
G9(#11) A6 F#m7 Bm7 E7(b9) A6
at... It looks as if we two will nev-er be one,
Em7(b5) A7(b9) D Am7 D7
some - thing must be done.___
A
Brightly
Chorus:
(G/B Bbdim7) G Em9 Am7 D7(b9) (G/B Bbdim7) G Em9
You say ee - ther and I say eye - ther, you say nee - ther and
You say laugh - ter and I say lawf - ter, you say af - ter and
Am7 D7(b9) G G7/F C/E Cm/Eb
I say ny - ther; ee - ther, eye - ther, nee - ther, ny - ther,
I say awf - ter; laugh - ter, lawf - ter, af - ter, awf - ter,

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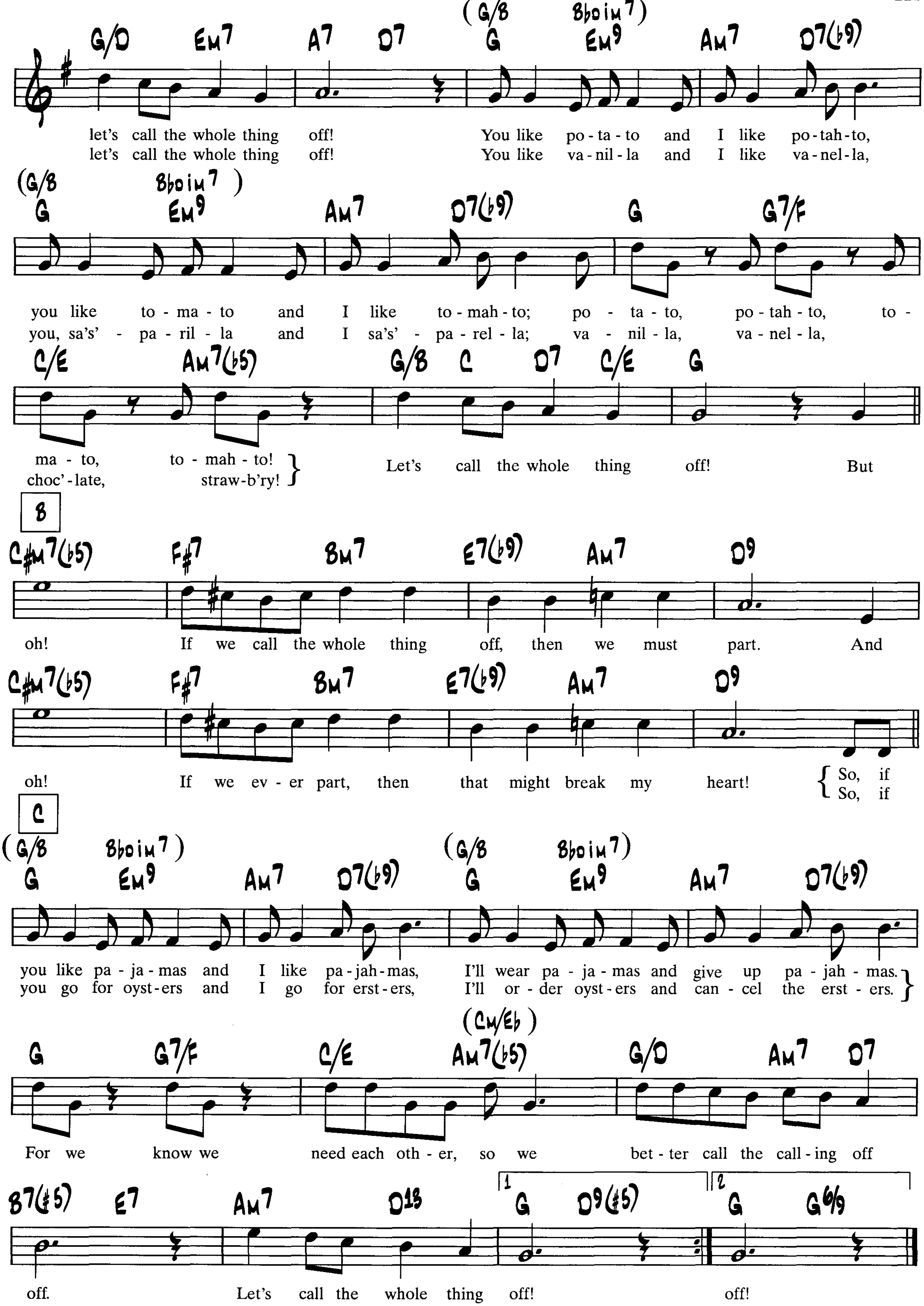
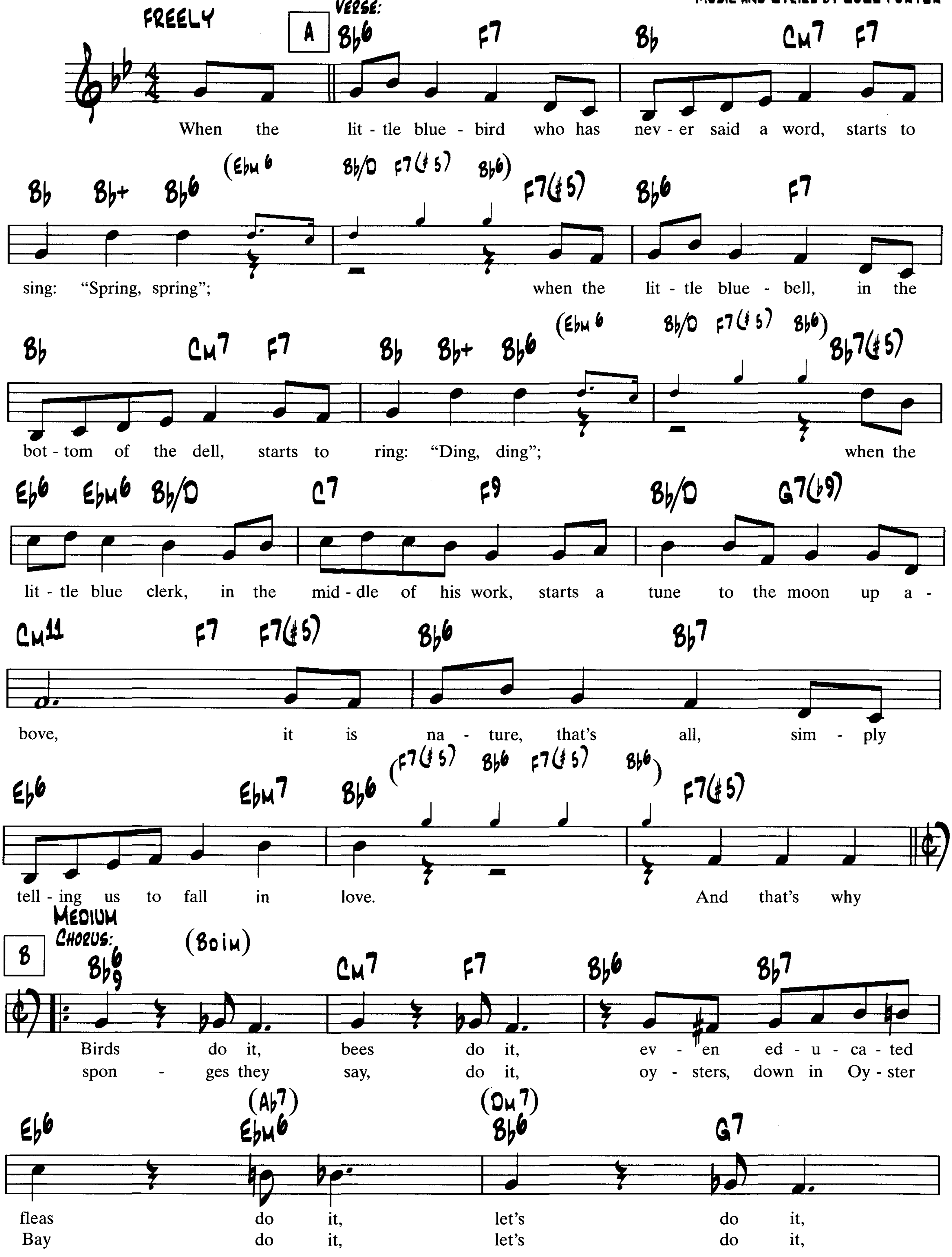

G/D Em7 A7 D7 (G/B Bbdim7) G Em9 Am7 D7(b9)
let's call the whole thing off! You like po-ta-to and I like po-tah-to,
let's call the whole thing off! You like va-nil-la and I like va-nel-la,
(G/B Bbdim7) G Em9 Am7 D7(b9) G G7/F
you like to-ma-to and I like to-mah-to; po-ta-to, po-tah-to, to-
you, sa's'-pa-ril-la and I sa's'-pa-rel-la; va-nil-la, va-nel-la,
C/E Am7(b5) G/B C D7 C/E G
ma-to, to-mah-to!
choc'-late, straw-b'ry!
Let's call the whole thing off! But
B
C#m7(b5) F#7 Bm7 E7(b9) Am7 D9
oh! If we call the whole thing off, then we must part. And
C#m7(b5) F#7 Bm7 E7(b9) Am7 D9
oh! If we ev-er part, then that might break my heart! So, if So, if
C
(G/B Bbdim7) G Em9 Am7 D7(b9) (G/B Bbdim7) G Em9 Am7 D7(b9)
you like pa-ja-mas and I like pa-jah-mas, I'll wear pa-ja-mas and give up pa-jah-mas.
you go for oyst-ers and I go for erst-ers, I'll or-der oyst-ers and can-cel the erst-ers.
G G7/F C/E (Cm/Eb) Am7(b5) G/D Am7 D7
For we know we need each oth-er, so we bet-ter call the call-ing off
B7(#5) E7 Am7 D13 1 G D9(#5) 2 G G6/9
off. Let's call the whole thing off! off!

LET'S DO IT
(LET'S FALL IN LOVE)

MUSIC AND LYRICS BY COLE PORTER


FREELY
VERSE:
A
Bb6 F7 Bb Cm7 F7
When the lit - tle blue - bird who has nev - er said a word, starts to
Bb Bb+ Bb6 (Ebm6 Bb/D F7(#5) Bb6) F7(#5) Bb6 F7
sing: "Spring, spring"; when the lit - tle blue - bell, in the
Bb Cm7 F7 Bb Bb+ Bb6 (Ebm6 Bb/D F7(#5) Bb6) Bb7(#5)
bot - tom of the dell, starts to ring: "Ding, ding"; when the
Eb6 Ebm6 Bb/D C7 F9 Bb/D G7(b9)
lit - tle blue clerk, in the mid - dle of his work, starts a tune to the moon up a -
Cm11 F7 F7(#5) Bb6 Bb7
bove, it is na - ture, that's all, sim - ply
Eb6 Ebm7 Bb6 (F7(#5) Bb6 F7(#5) Bb6) F7(#5)
tell - ing us to fall in love. And that's why
MEDIUM
CHORUS:
B
Bb6/9 (Bdim) Cm7 F7 Bb6 Bb7
Birds do it, bees do it, ev - en ed - u - ca - ted
spon - ges they say, do it, oy - sters, down in Oy - ster
Eb6 (Ab7) Ebm6 (Dm7) Bb6 G7
fleas do it, let's do it,
Bay do it, let's do it,

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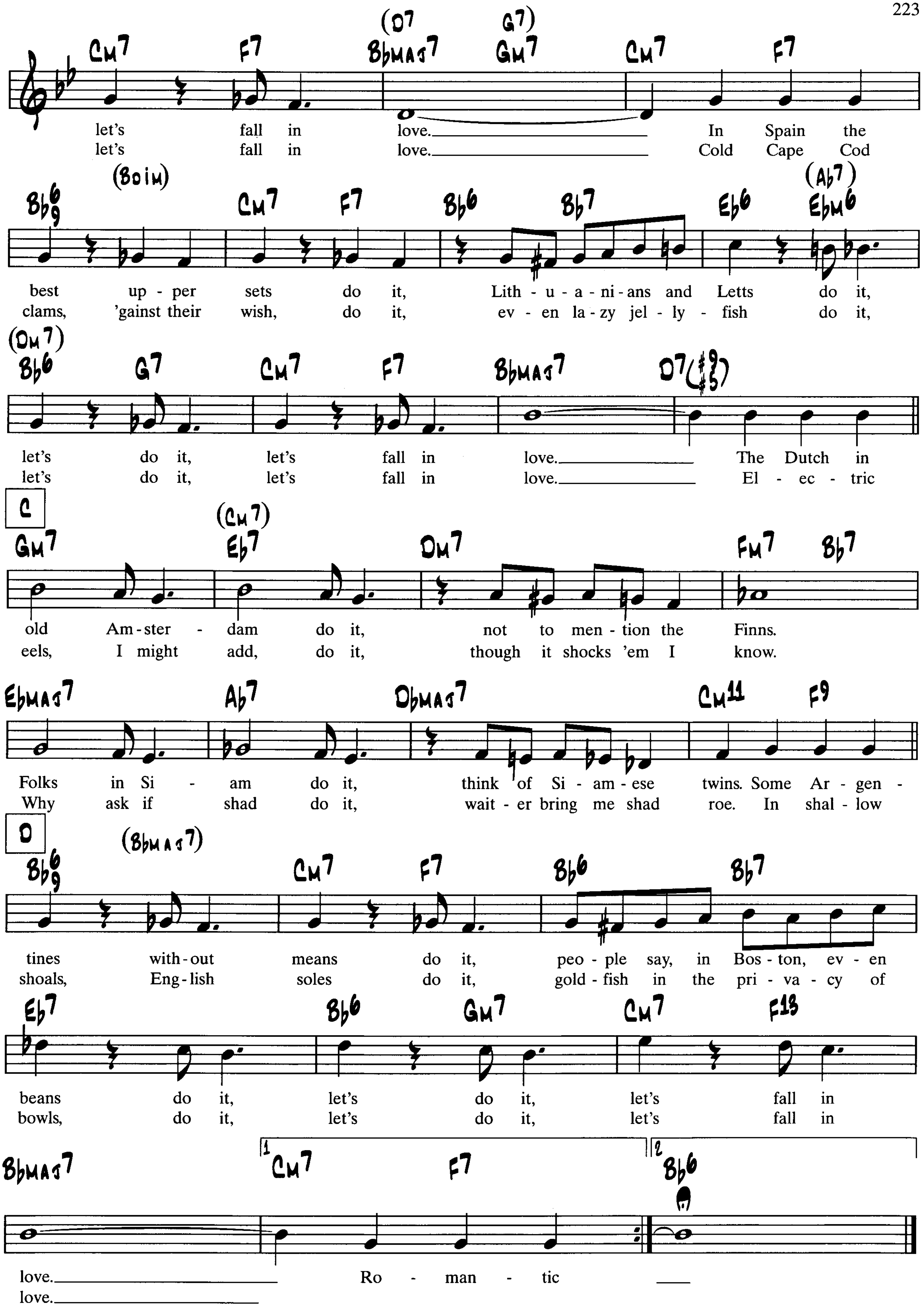
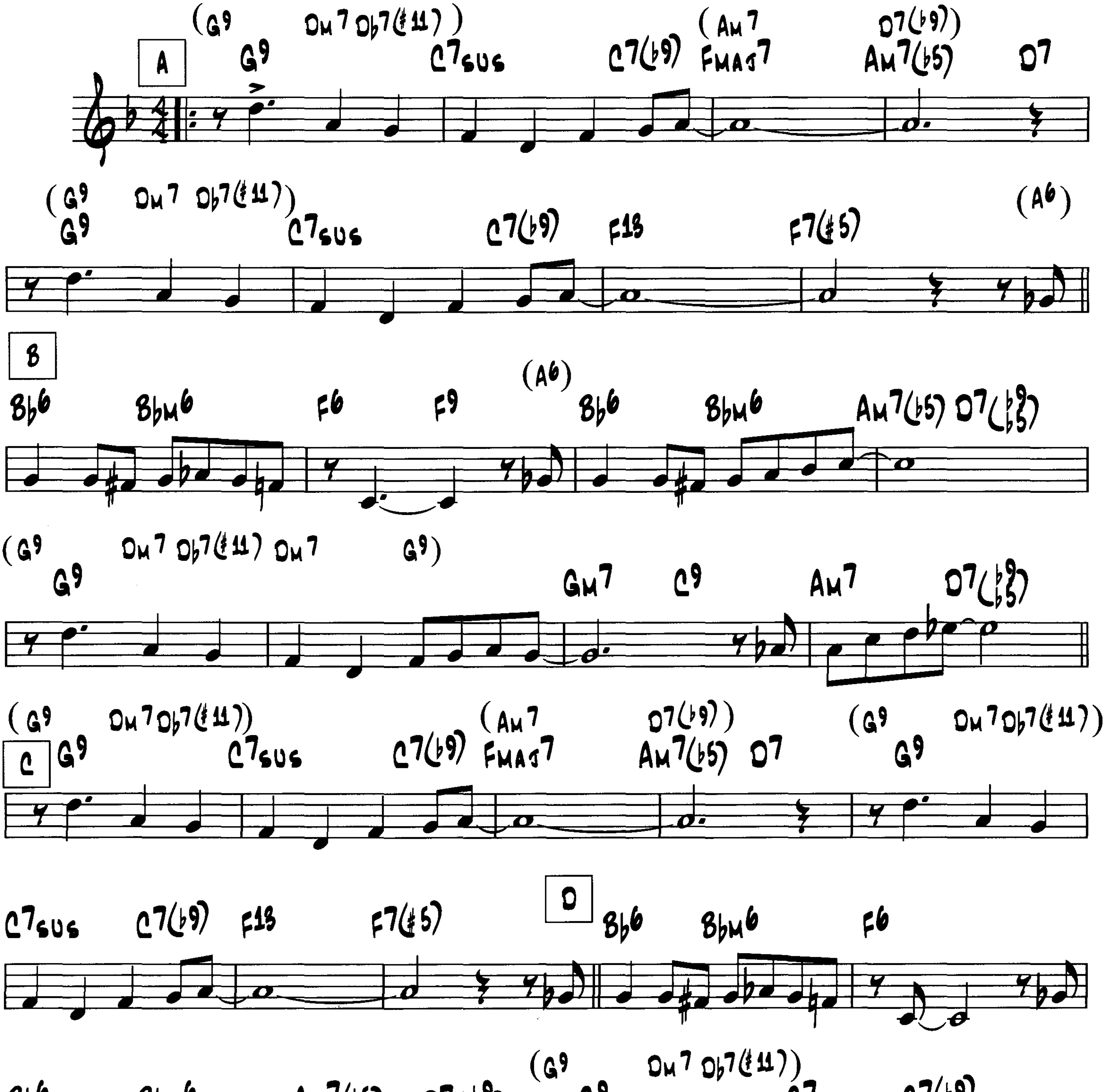

(D7 G7)
CM7 F7 B♭MAJ7 GM7 CM7 F7
let's fall in love. In Spain the
let's fall in love. Cold Cape Cod
(B0IM) (A♭7)
B♭6/9 CM7 F7 B♭6 B♭7 E♭6 E♭M6
best up - per sets do it, Lith - u - a - ni - ans and Letts do it,
clams, 'gainst their wish, do it, ev - en la - zy jel - ly - fish do it,
(DM7)
B♭6 G7 CM7 F7 B♭MAJ7 D7(♯9/♯5)
let's do it, let's fall in love. The Dutch in
let's do it, let's fall in love. El - ec - tric
C
(CM7)
GM7 E♭7 DM7 FM7 B♭7
old Am - ster - dam do it, not to men - tion the Finns.
eels, I might add, do it, though it shocks 'em I know.
E♭MAJ7 A♭7 D♭MAJ7 CM11 F9
Folks in Si - am do it, think of Si - am - ese twins. Some Ar - gen -
Why ask if shad do it, wait - er bring me shad roe. In shal - low
D
(B♭MAJ7)
B♭6/9 CM7 F7 B♭6 B♭7
tines with - out means do it, peo - ple say, in Bos - ton, ev - en
shoals, Eng - lish soles do it, gold - fish in the pri - va - cy of
E♭7 B♭6 GM7 CM7 F13
beans do it, let's do it, let's fall in
bowls, do it, let's do it, let's fall in
B♭MAJ7 1 CM7 F7 2 B♭6
love. Ro - man - tic
love.

LI'L DARLIN'

SLOW AND RHYTHMIC

MUSIC BY NEAL HEFTI


A
(G9 Dm7 Db7(#11))
G9 C7sus C7(b9)
(Am7 D7(b9))
FMAJ7 Am7(b5) D7
(G9 Dm7 Db7(#11))
G9 C7sus C7(b9) F13 F7(#5)
(A6)
B
Bb6 Bbm6 F6 F9
(A6)
Bb6 Bbm6 Am7(b5) D7(b9 b5)
(G9 Dm7 Db7(#11) Dm7 G9)
G9 Gm7 C9 Am7 D7(b9 b5)
C
(G9 Dm7 Db7(#11))
G9 C7sus C7(b9)
(Am7 D7(b9))
FMAJ7 Am7(b5) D7
(G9 Dm7 Db7(#11))
G9
C7sus C7(b9) F13 F7(#5)
D
Bb6 Bbm6 F6
Bb6 Bbm6 Am7(b5) D7(b9 b5)
(G9 Dm7 Db7(#11))
G9 C7sus C7(b9)
1
F6 Am7 D7(b9 #5)
2
F6 Ebm11 Ab13 DbMAJ9 GbMAJ9 C9sus FMAJ7

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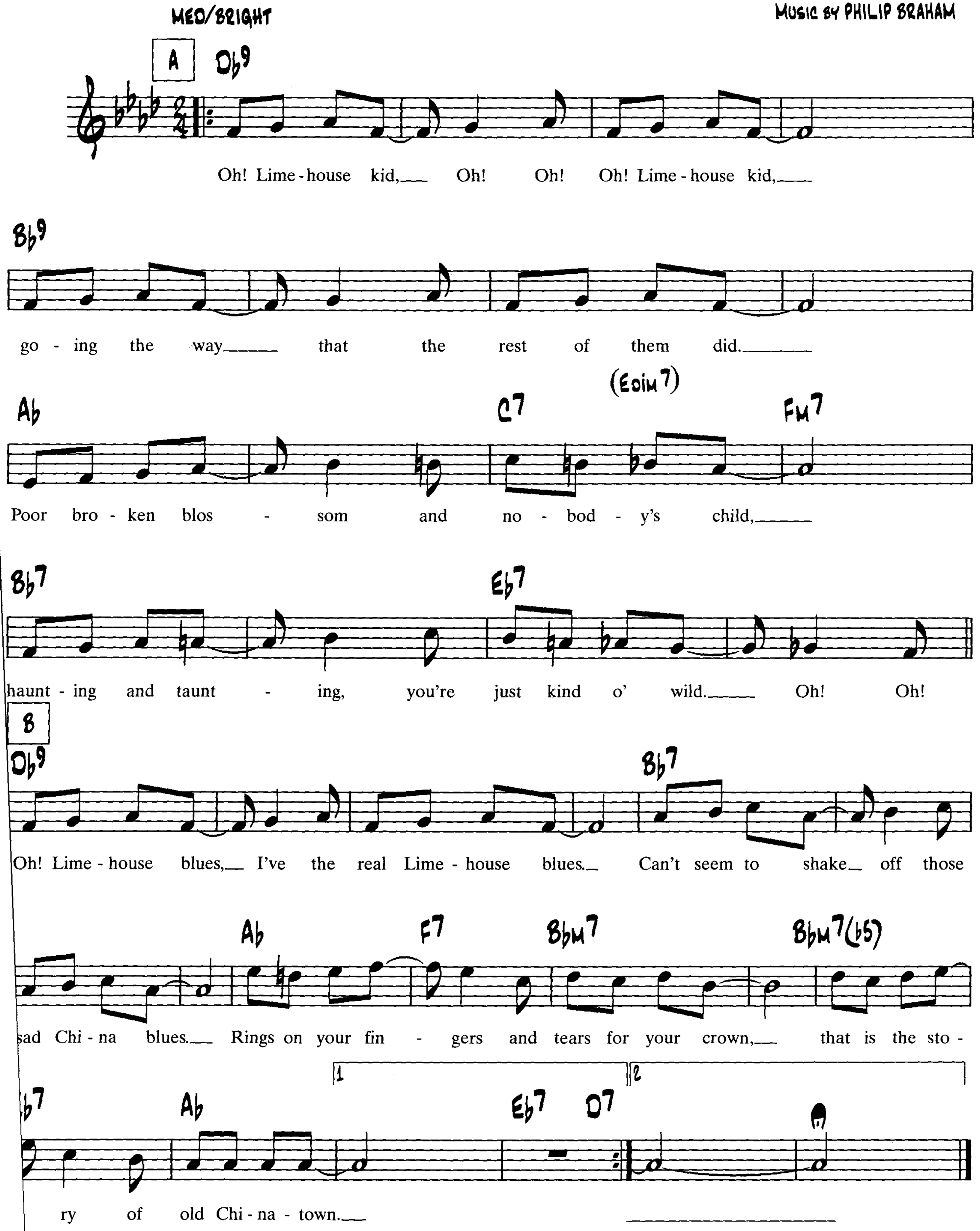
LIMEHOUSE BLUES

WORDS BY DOUGLAS FURBER
MUSIC BY PHILIP BRAHAM


MED/BRIGHT
A
D♭9
Oh! Lime-house kid, Oh! Oh! Oh! Lime-house kid,
B♭9
go-ing the way that the rest of them did.
A♭
C7
(Edim7)
Fm7
Poor bro-ken blos-som and no-bod-y's child,
B♭7
E♭7
haunt-ing and taunt-ing, you're just kind o' wild. Oh! Oh!
B
D♭9
B♭7
Oh! Lime-house blues, I've the real Lime-house blues. Can't seem to shake off those
A♭
F7
B♭m7
B♭m7(♭5)
sad Chi-na blues. Rings on your fin-gers and tears for your crown, that is the sto-
♭7
A♭
E♭7
D7
1
2
ry of old Chi-na-town.

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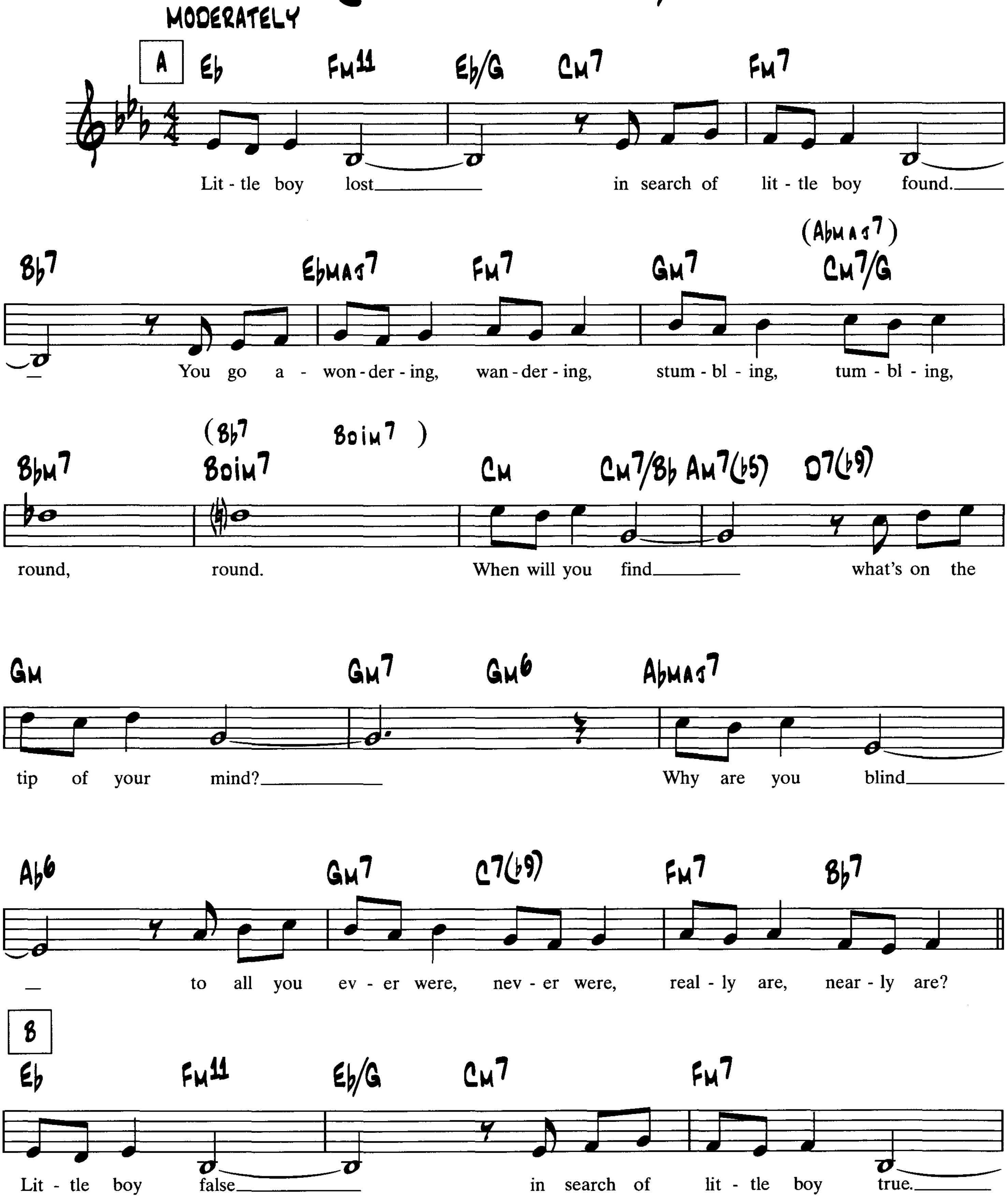
LITTLE BOY LOST
(PIECES OF DREAMS)

MUSIC BY MICHEL LEGRAND
LYRICS BY ALAN AND MARILYN BERGMAN


MODERATELY
A
Eb FM11 Eb/G CM7 FM7
Lit - tle boy lost in search of lit - tle boy found.
Bb7 EbMAJ7 FM7 GM7 (AbMAJ7) CM7/G
You go a - won - der - ing, wan - der - ing, stum - bl - ing, tum - bl - ing,
BbM7 (Bb7 BDIM7) BDIM7 CM CM7/Bb AM7(b5) D7(b9)
round, round. When will you find what's on the
GM GM7 GM6 AbMAJ7
tip of your mind? Why are you blind
Ab6 GM7 C7(b9) FM7 Bb7
to all you ev - er were, nev - er were, real - ly are, near - ly are?
B
Eb FM11 Eb/G CM7 FM7
Lit - tle boy false in search of lit - tle boy true.

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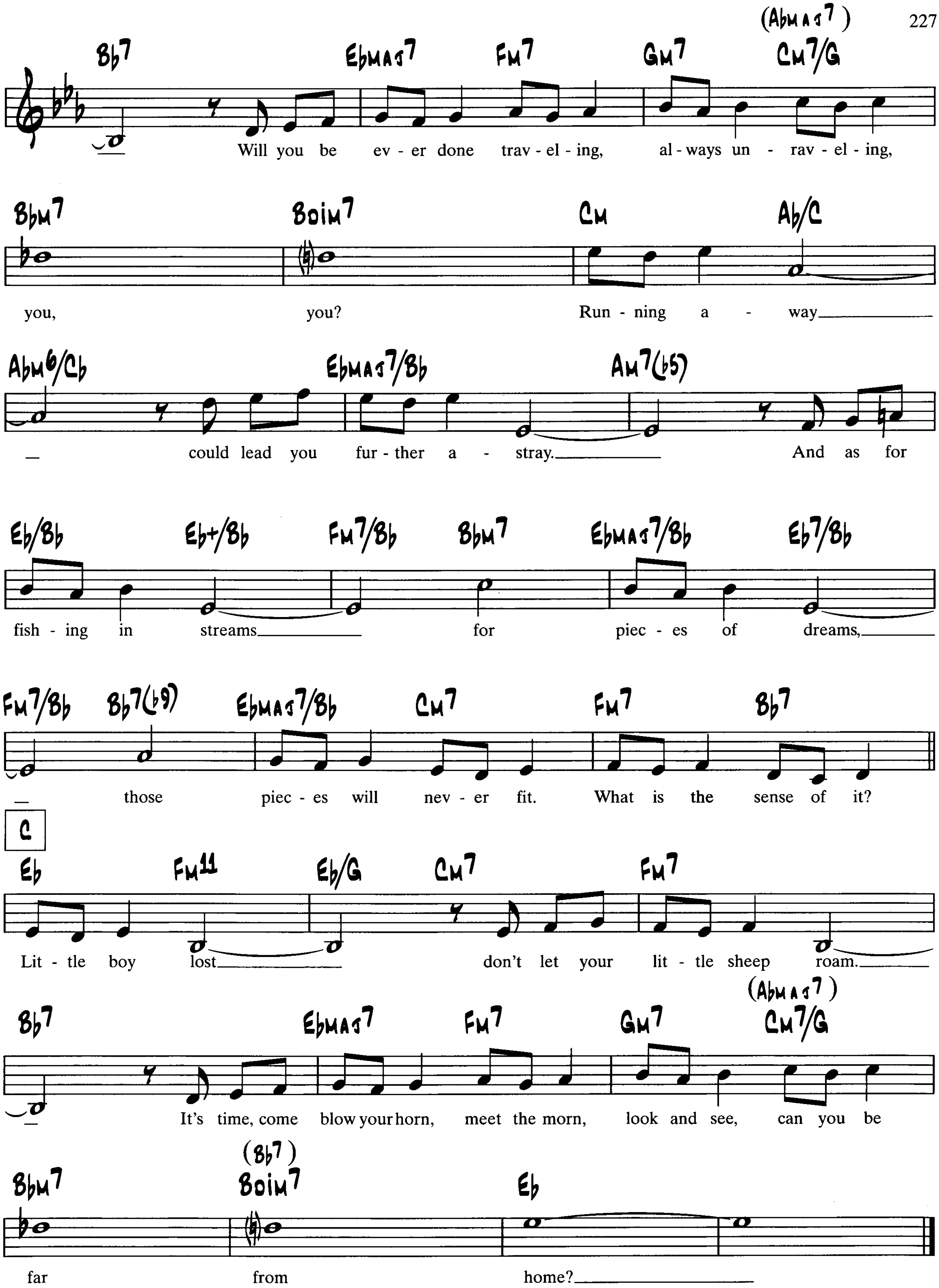
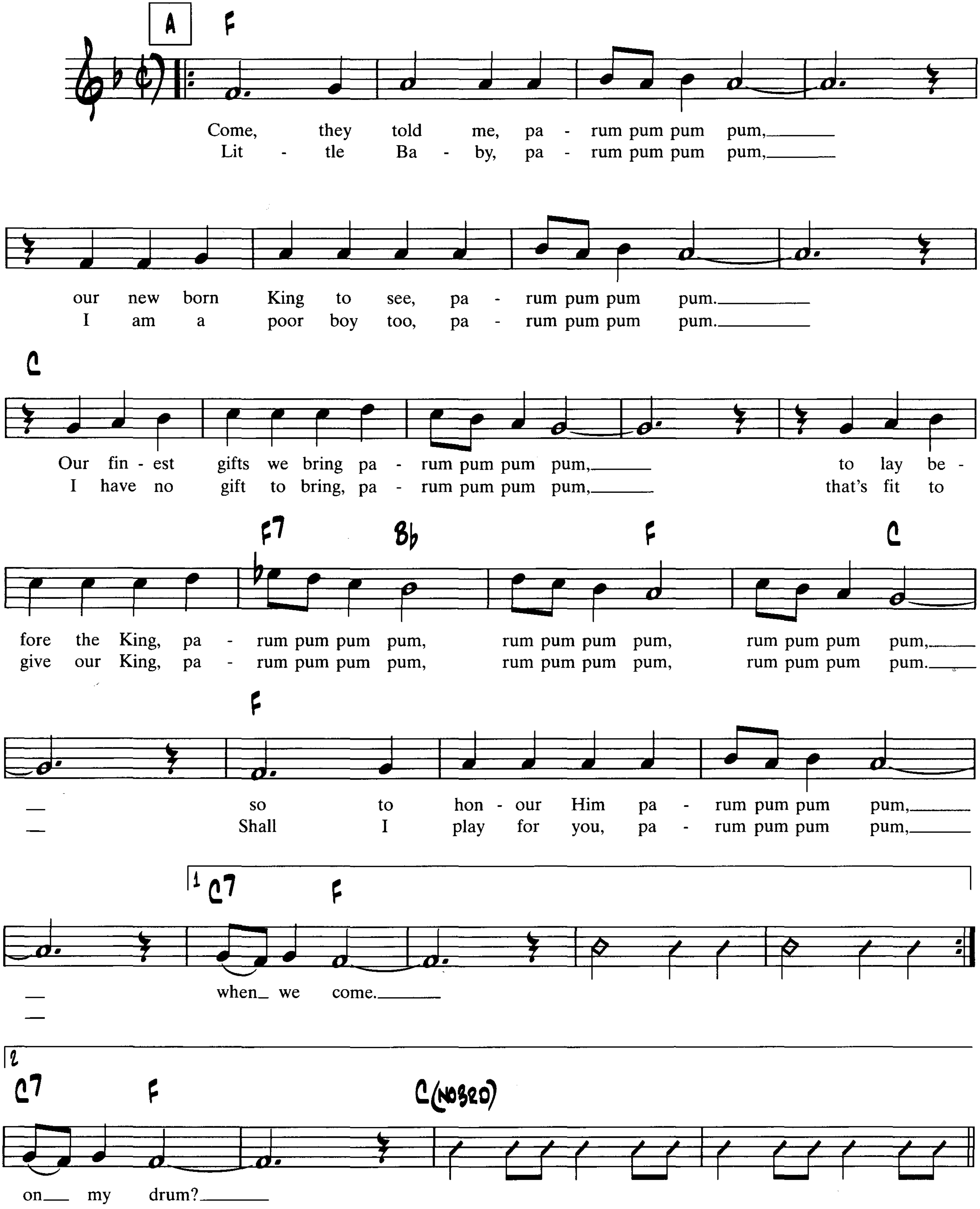

(Abmaj7)
Bb7 Ebmaj7 Fm7 Gm7 Cm7/G
Will you be ev - er done trav - el - ing, al - ways un - rav - el - ing,
Bbm7 Bdim7 Cm Ab/C
you, you? Run - ning a - way
Abm6/Cb Ebmaj7/Bb Am7(b5)
could lead you fur - ther a - stray. And as for
Eb/Bb Eb+/Bb Fm7/Bb Bbm7 Ebmaj7/Bb Eb7/Bb
fish - ing in streams for piec - es of dreams,
Fm7/Bb Bb7(b9) Ebmaj7/Bb Cm7 Fm7 Bb7
those piec - es will nev - er fit. What is the sense of it?
C
Eb Fm11 Eb/G Cm7 Fm7
Lit - tle boy lost don't let your lit - tle sheep roam.
(Abmaj7)
Bb7 Ebmaj7 Fm7 Gm7 Cm7/G
It's time, come blow your horn, meet the morn, look and see, can you be
(Bb7)
Bbm7 Bdim7 Eb
far from home?

THE LITTLE DRUMMER BOY

MODERATELY SLOW MARCH

WORDS AND MUSIC BY KATHERINE DAVIS,
HENRY ONORATI AND HARRY SIMEONE


A
F
Come, they told me, pa - rum pum pum pum,
Lit - tle Ba - by, pa - rum pum pum pum,
our new born King to see, pa - rum pum pum pum.
I am a poor boy too, pa - rum pum pum pum.
C
Our fin - est gifts we bring pa - rum pum pum pum, to lay be -
I have no gift to bring, pa - rum pum pum pum, that's fit to
F7
B♭
F
C
fore the King, pa - rum pum pum pum, rum pum pum pum, rum pum pum pum,
give our King, pa - rum pum pum pum, rum pum pum pum, rum pum pum pum.
F
so to hon - our Him pa - rum pum pum pum,
Shall I play for you, pa - rum pum pum pum,
1
C7
F
when we come.
2
C7
F
C(NO3RD)
on my drum?

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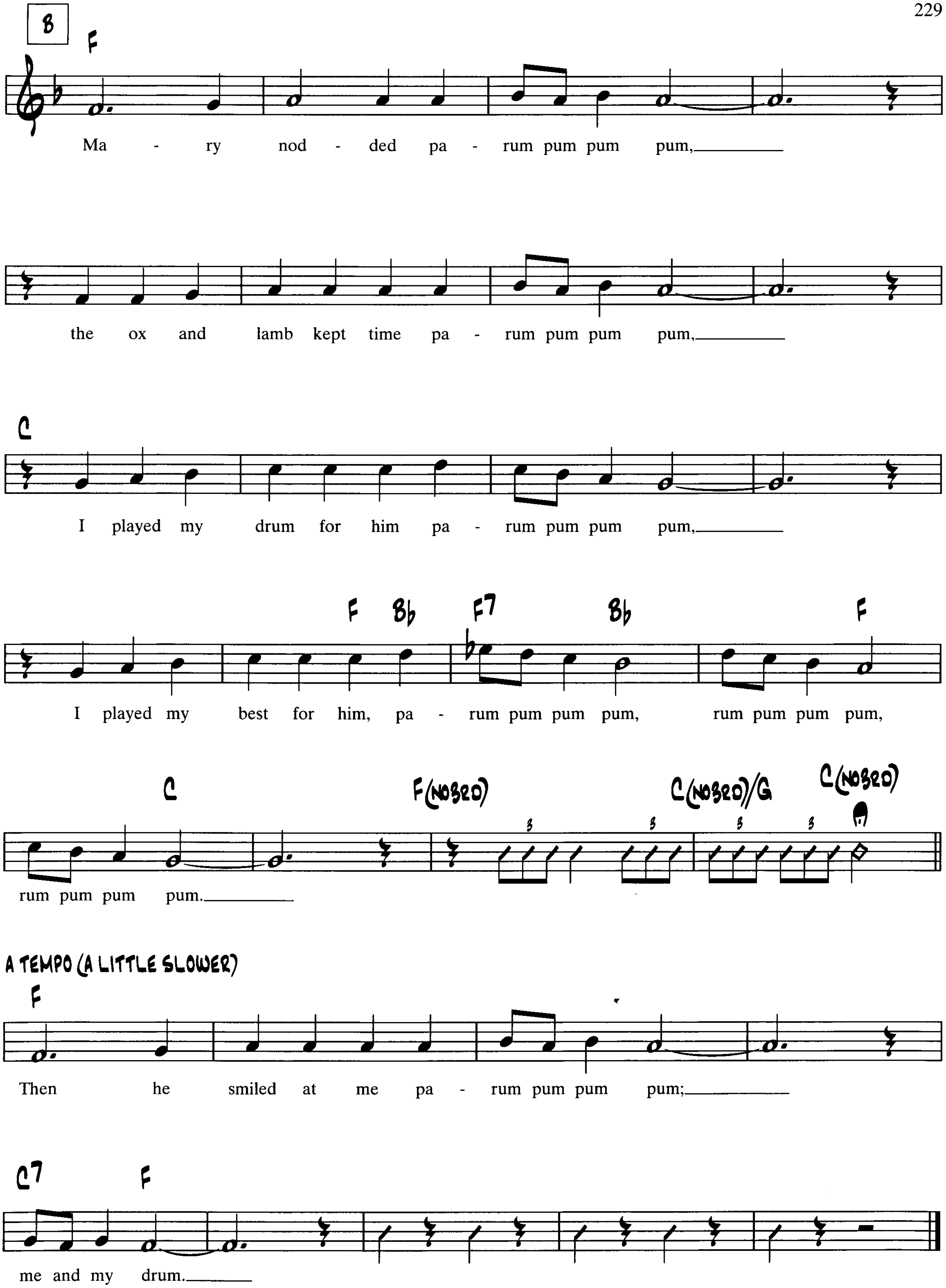
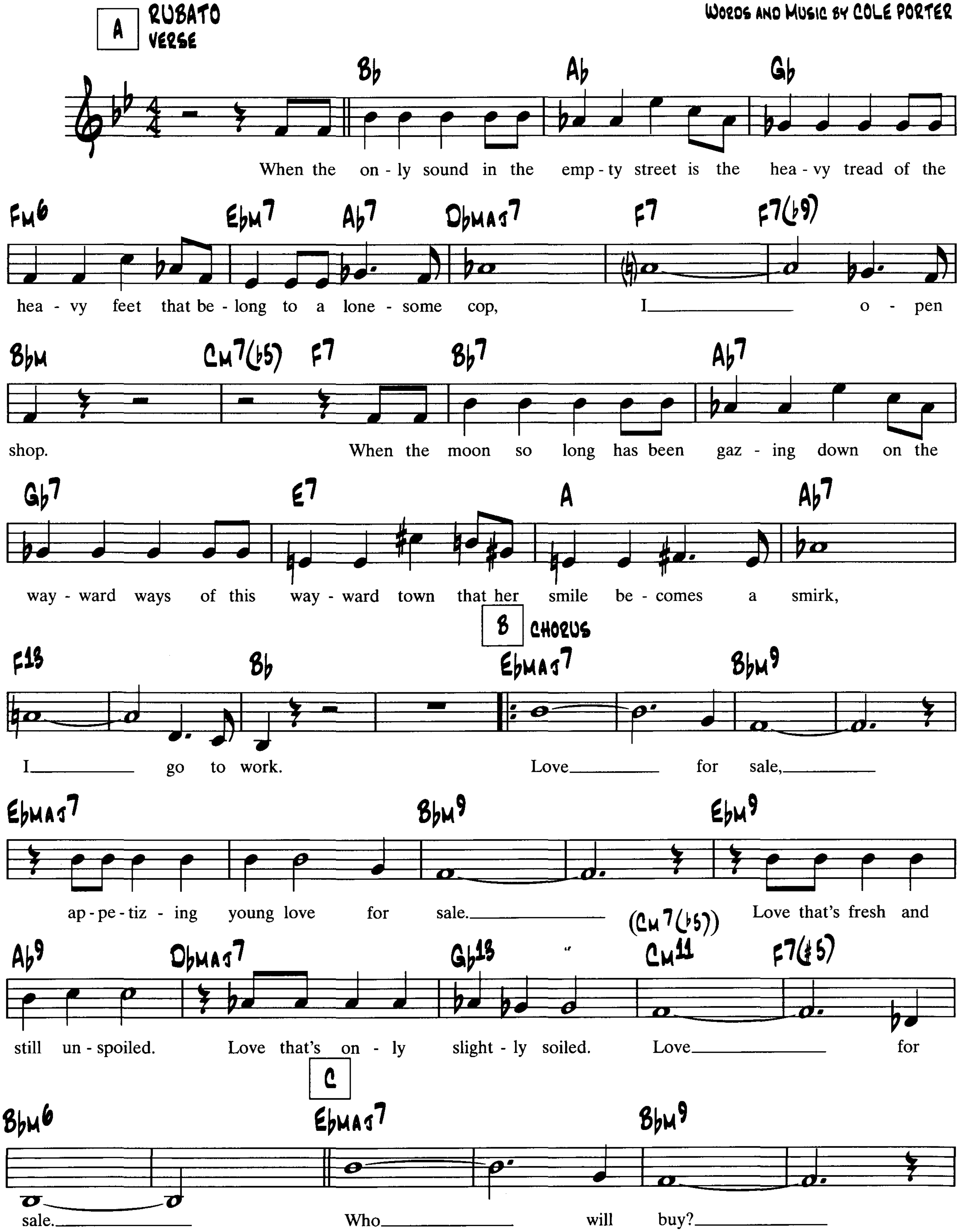

8
F
Ma - ry nod - ded pa - rum pum pum pum,
the ox and lamb kept time pa - rum pum pum pum,
C
I played my drum for him pa - rum pum pum pum,
F Bb F7 Bb F
I played my best for him, pa - rum pum pum pum, rum pum pum pum,
C F(NO3RD) C(NO3RD)/G C(NO3RD)
3 3 3 3
rum pum pum pum.
A TEMPO (A LITTLE SLOWER)
F
Then he smiled at me pa - rum pum pum pum;
C7 F
me and my drum.

LOVE FOR SALE

WORDS AND MUSIC BY COLE PORTER


A
RUBATO
VERSE
Bb Ab Gb
When the on - ly sound in the emp - ty street is the hea - vy tread of the
Fm6 Ebm7 Ab7 Dbmaj7 F7 F7(b9)
hea - vy feet that be - long to a lone - some cop, I o - pen
Bbm Cm7(b5) F7 Bb7 Ab7
shop. When the moon so long has been gaz - ing down on the
Gb7 E7 A Ab7
way - ward ways of this way - ward town that her smile be - comes a smirk,
B CHORUS
F13 Bb Ebmaj7 Bbm9
I go to work. Love for sale,
Ebmaj7 Bbm9 Ebm9
ap - pe - tiz - ing young love for sale. (Cm7(b5)) Love that's fresh and
Ab9 Dbmaj7 Gb13 " Cm11 F7(#5)
still un - spoiled. Love that's on - ly slight - ly soiled. Love for
C
Bbm6 Ebmaj7 Bbm9
sale. Who will buy?

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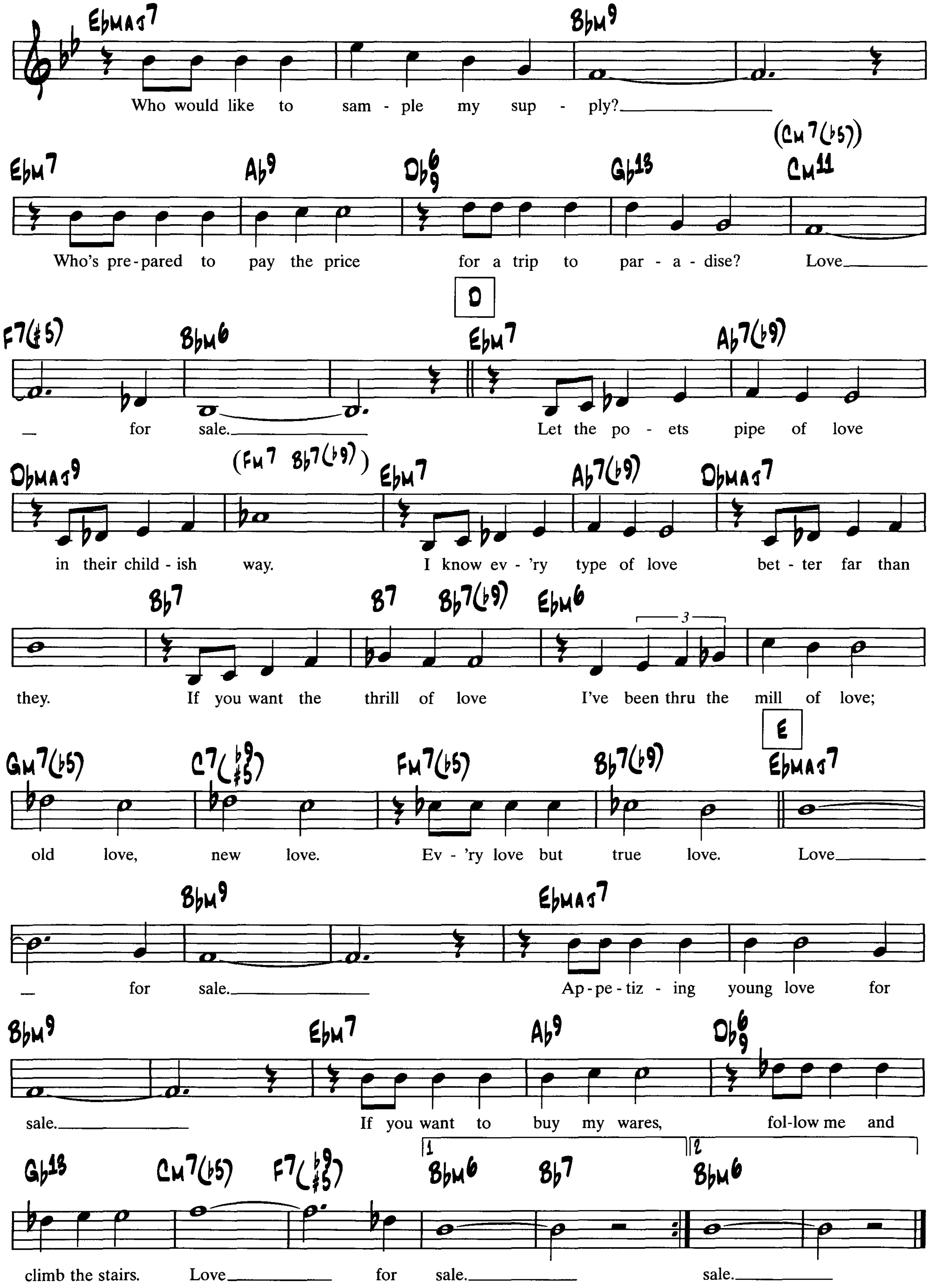
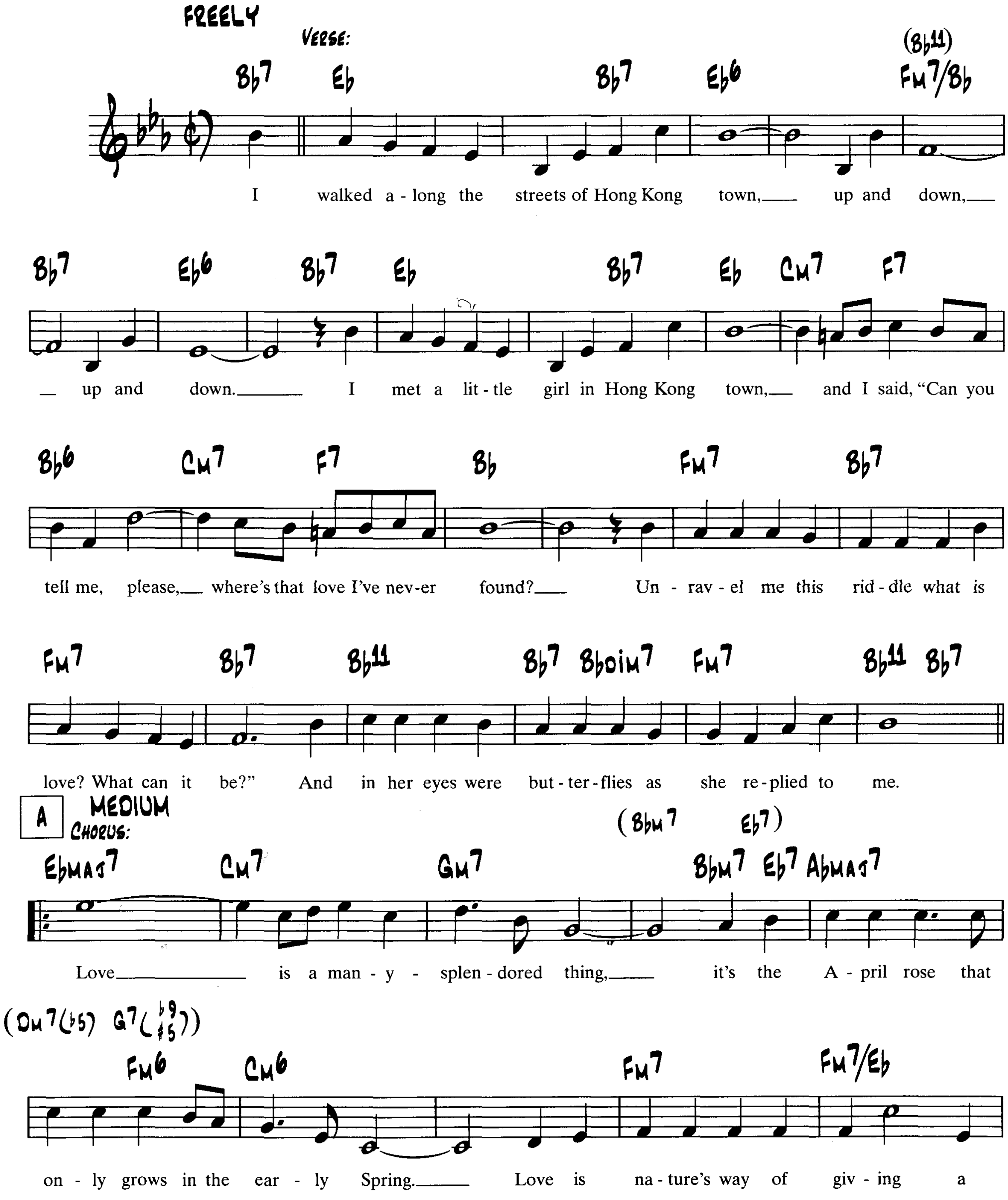

E♭MA♭7
B♭M9
Who would like to sam - ple my sup - ply?
E♭M7
A♭9
D♭6/9
G♭13
(CM7(♭5))
CM11
Who's pre-pared to pay the price for a trip to par - a - dise? Love
F7(♯5)
B♭M6
D
E♭M7
A♭7(♭9)
— for sale. Let the po - ets pipe of love
D♭MA♭9
(FM7 B♭7(♭9))
E♭M7
A♭7(♭9)
D♭MA♭7
in their child - ish way. I know ev - 'ry type of love bet - ter far than
B♭7
B7
B♭7(♭9)
E♭M6
3
they. If you want the thrill of love I've been thru the mill of love;
GM7(♭5)
C7(♭9/♯5)
FM7(♭5)
B♭7(♭9)
E
E♭MA♭7
old love, new love. Ev - 'ry love but true love. Love
B♭M9
E♭MA♭7
— for sale. Ap - pe - tiz - ing young love for
B♭M9
E♭M7
A♭9
D♭6/9
sale. If you want to buy my wares, fol-low me and
1
2
G♭13
CM7(♭5)
F7(♭9/♯5)
B♭M6
B♭7
B♭M6
climb the stairs. Love for sale. sale.

LOVE IS A MANY-SPLENDORED THING

MUSIC BY SAMMY FAIN
LYRIC BY PAUL FRANCIS WEBSTER


FREELY
VERSE:
B♭7 E♭ B♭7 E♭6 (B♭11) Fm7/B♭
I walked a-long the streets of Hong Kong town, up and down,
B♭7 E♭6 B♭7 E♭ B♭7 E♭ Cm7 F7
up and down. I met a lit-tle girl in Hong Kong town, and I said, "Can you
B♭6 Cm7 F7 B♭ Fm7 B♭7
tell me, please, where's that love I've nev-er found? Un-rav-el me this rid-dle what is
Fm7 B♭7 B♭11 B♭7 B♭dim7 Fm7 B♭11 B♭7
love? What can it be?" And in her eyes were but-ter-flies as she re-plied to me.
A MEDIUM
CHORUS:
E♭maj7 Cm7 Gm7 (B♭m7 E♭7) B♭m7 E♭7 A♭maj7
Love is a man-y-splen-dored thing, it's the A-pril rose that
(Dm7(♭5) G7(♭9 ♯5)) Fm6 Cm6 Fm7 Fm7/E♭
on-ly grows in the ear-ly Spring. Love is na-ture's way of giv-ing a

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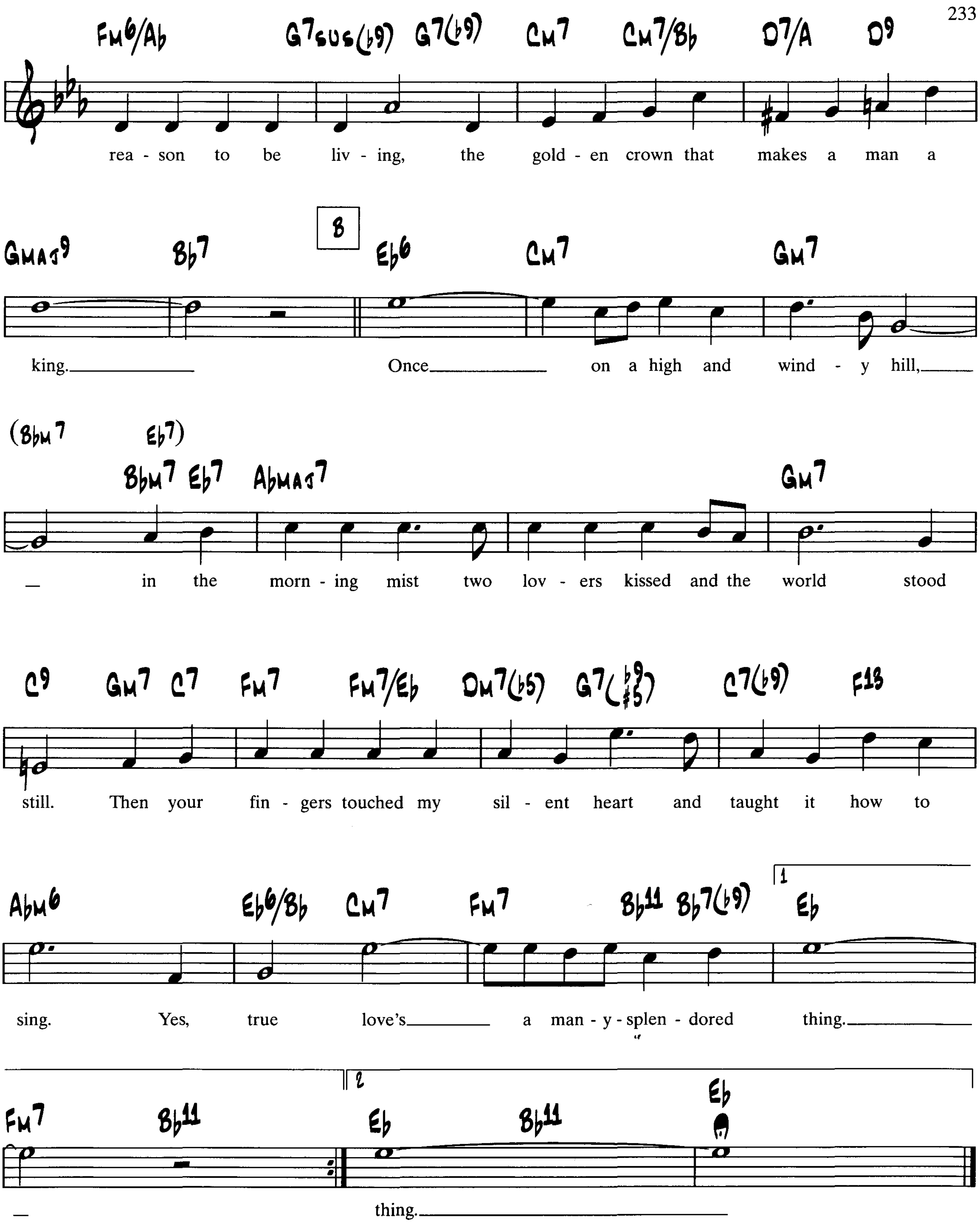
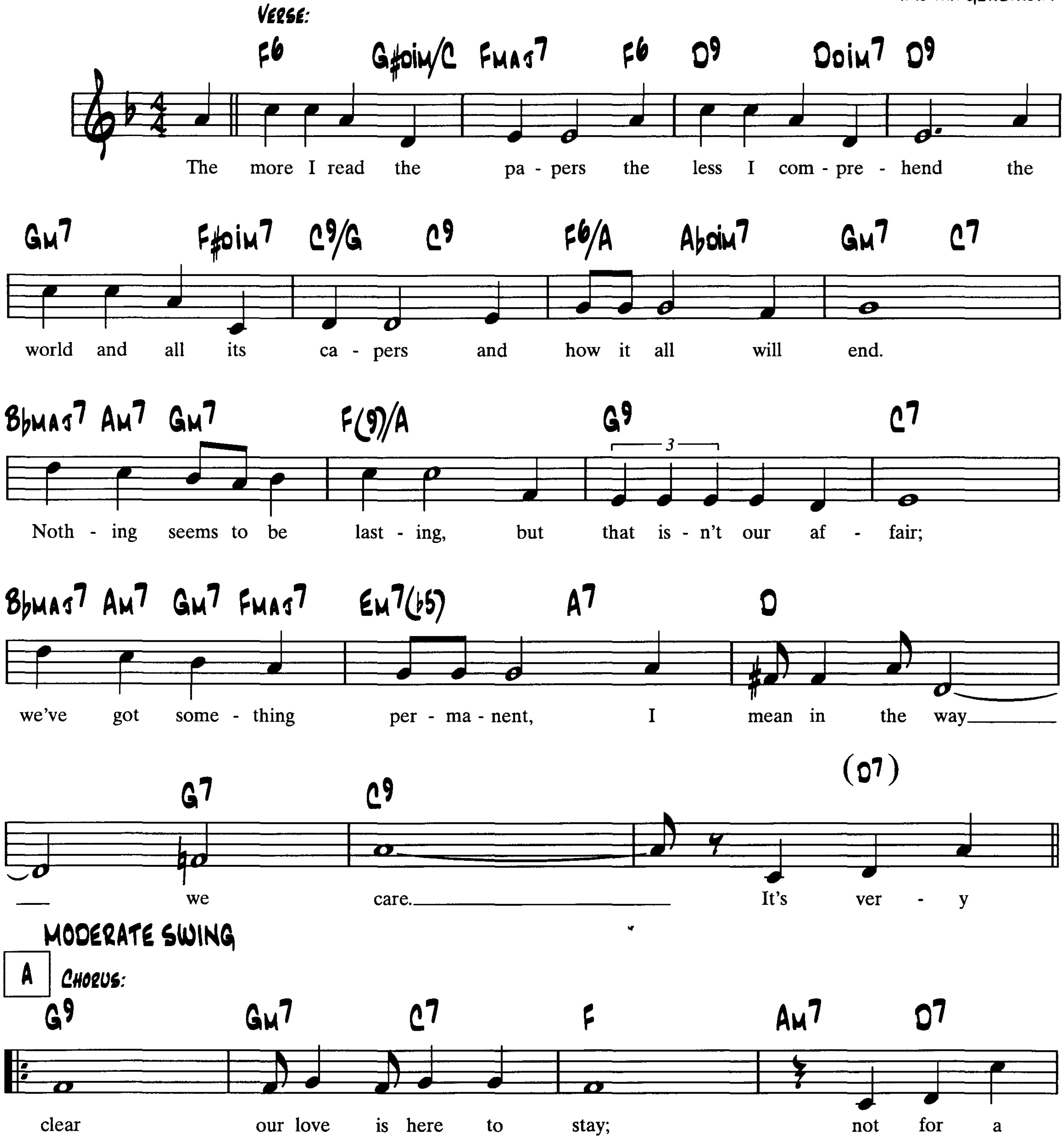

FM6/Ab G7sus(b9) G7(b9) CM7 CM7/Bb D7/A D9
rea - son to be liv - ing, the gold - en crown that makes a man a
GMAJ9 Bb7 8 Eb6 CM7 GM7
king. Once on a high and wind - y hill,
(BbM7 Eb7) BbM7 Eb7 AbMAJ7 GM7
in the morn - ing mist two lov - ers kissed and the world stood
C9 GM7 C7 FM7 FM7/Eb DM7(b5) G7(b9 #5) C7(b9) F13
still. Then your fin - gers touched my sil - ent heart and taught it how to
AbM6 Eb6/Bb CM7 FM7 Bb11 Bb7(b9) 1 Eb
sing. Yes, true love's a man - y - splen - dored thing.
FM7 Bb11 2 Eb Bb11 Eb
thing.

LOVE IS HERE TO STAY

Music and Lyrics by
George Gershwin
and Ira Gershwin

Freely


Verse:
F6 G♯dim/C Fmaj7 F6 D9 Ddim7 D9
The more I read the pa - pers the less I com - pre - hend the
Gm7 F♯dim7 C9/G C9 F6/A A♭dim7 Gm7 C7
world and all its ca - pers and how it all will end.
B♭maj7 Am7 Gm7 F(9)/A G9 C7
3
Noth - ing seems to be last - ing, but that is - n't our af - fair;
B♭maj7 Am7 Gm7 Fmaj7 Em7(♭5) A7 D
we've got some - thing per - ma - nent, I mean in the way
G7 C9 (D7)
we care. It's ver - y
Moderate Swing
A
Chorus:
G9 Gm7 C7 F Am7 D7
clear our love is here to stay; not for a

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IRA GERSHWIN MUSIC
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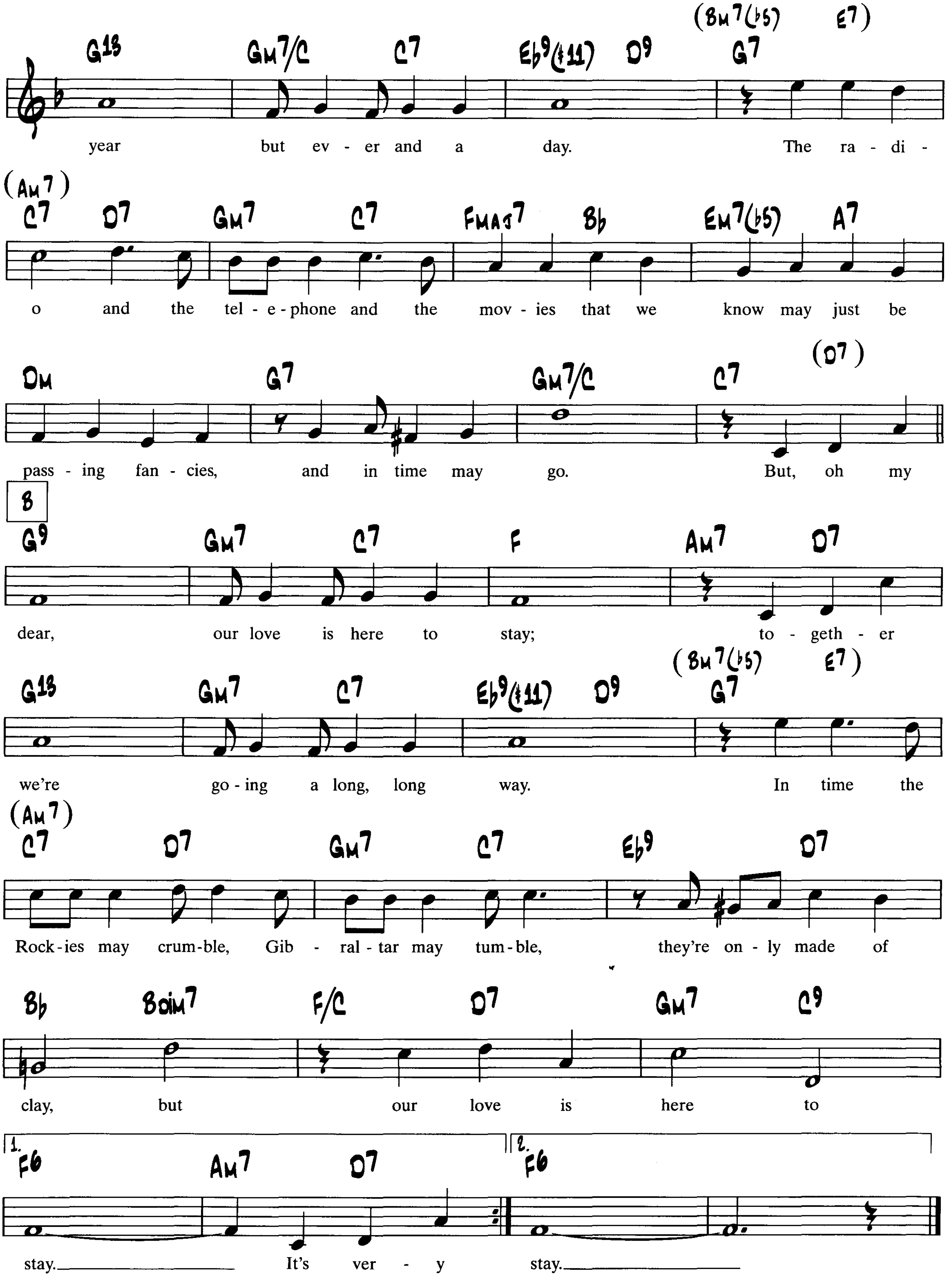
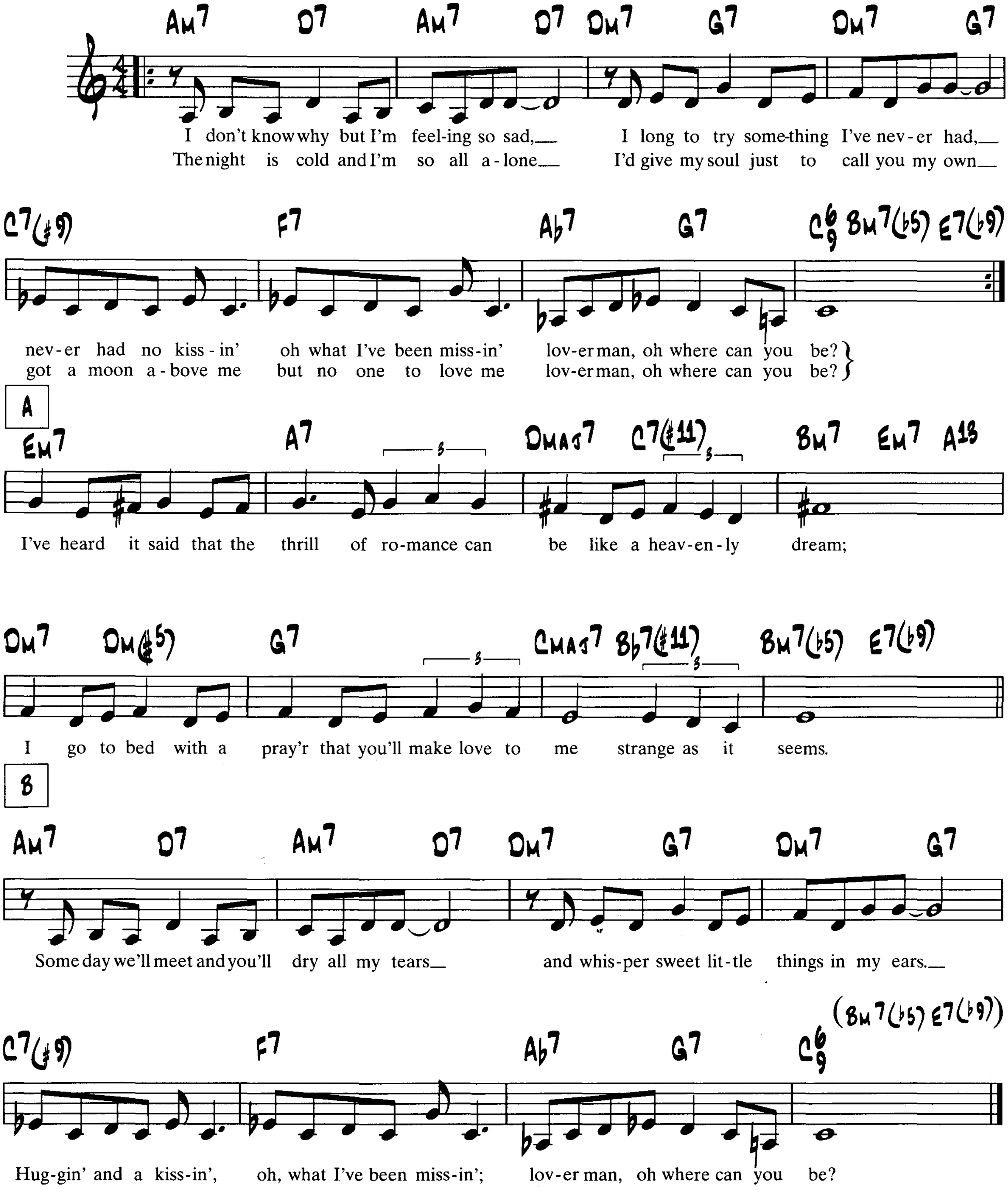

(BM7(♭5) E7)
G13 GM7/C C7 E♭9(♯11) D9 G7
year but ev - er and a day. The ra - di -
(AM7)
C7 D7 GM7 C7 FMAJ7 B♭ EM7(♭5) A7
o and the tel - e - phone and the mov - ies that we know may just be
(D7)
DM G7 GM7/C C7
pass - ing fan - cies, and in time may go. But, oh my
B
G9 GM7 C7 F AM7 D7
dear, our love is here to stay; to - geth - er
(BM7(♭5) E7)
G13 GM7 C7 E♭9(♯11) D9 G7
we're go - ing a long, long way. In time the
(AM7)
C7 D7 GM7 C7 E♭9 D7
Rock - ies may crum - ble, Gib - ral - tar may tum - ble, they're on - ly made of
B♭ BDIM7 F/C D7 GM7 C9
clay, but our love is here to
1.
F6 AM7 D7
stay. It's ver - y
2.
F6
stay.

LOVER MAN
(OH, WHERE CAN YOU BE?)

WORDS AND MUSIC BY JIMMY DAVIS,
ROGER "RAM" RAMIREZ AND JIMMY SHERMAN

SLOW AND BLUESY


Am7 D7 Am7 D7 Dm7 G7 Dm7 G7
I don't know why but I'm feel-ing so sad,__ I long to try some-thing I've nev-er had,__
The night is cold and I'm so all a-lone__ I'd give my soul just to call you my own__
C7(#9) F7 Ab7 G7 C6/9 Bm7(b5) E7(b9)
nev-er had no kiss-in' oh what I've been miss-in' lov-er man, oh where can you be?
got a moon a-bove me but no one to love me lov-er man, oh where can you be?
A
Em7 A7 Dmaj7 C7(#11) Bm7 Em7 A13
3 3
I've heard it said that the thrill of ro-mance can be like a heav-en-ly dream;
Dm7 Dm(#5) G7 Cmaj7 Bb7(#11) Bm7(b5) E7(b9)
3 3
I go to bed with a pray'r that you'll make love to me strange as it seems.
B
Am7 D7 Am7 D7 Dm7 G7 Dm7 G7
Some day we'll meet and you'll dry all my tears__ and whis-per sweet lit-tle things in my ears.__
C7(#9) F7 Ab7 G7 C6/9 (Bm7(b5) E7(b9))
Hug-gin' and a kiss-in', oh, what I've been miss-in'; lov-er man, oh where can you be?

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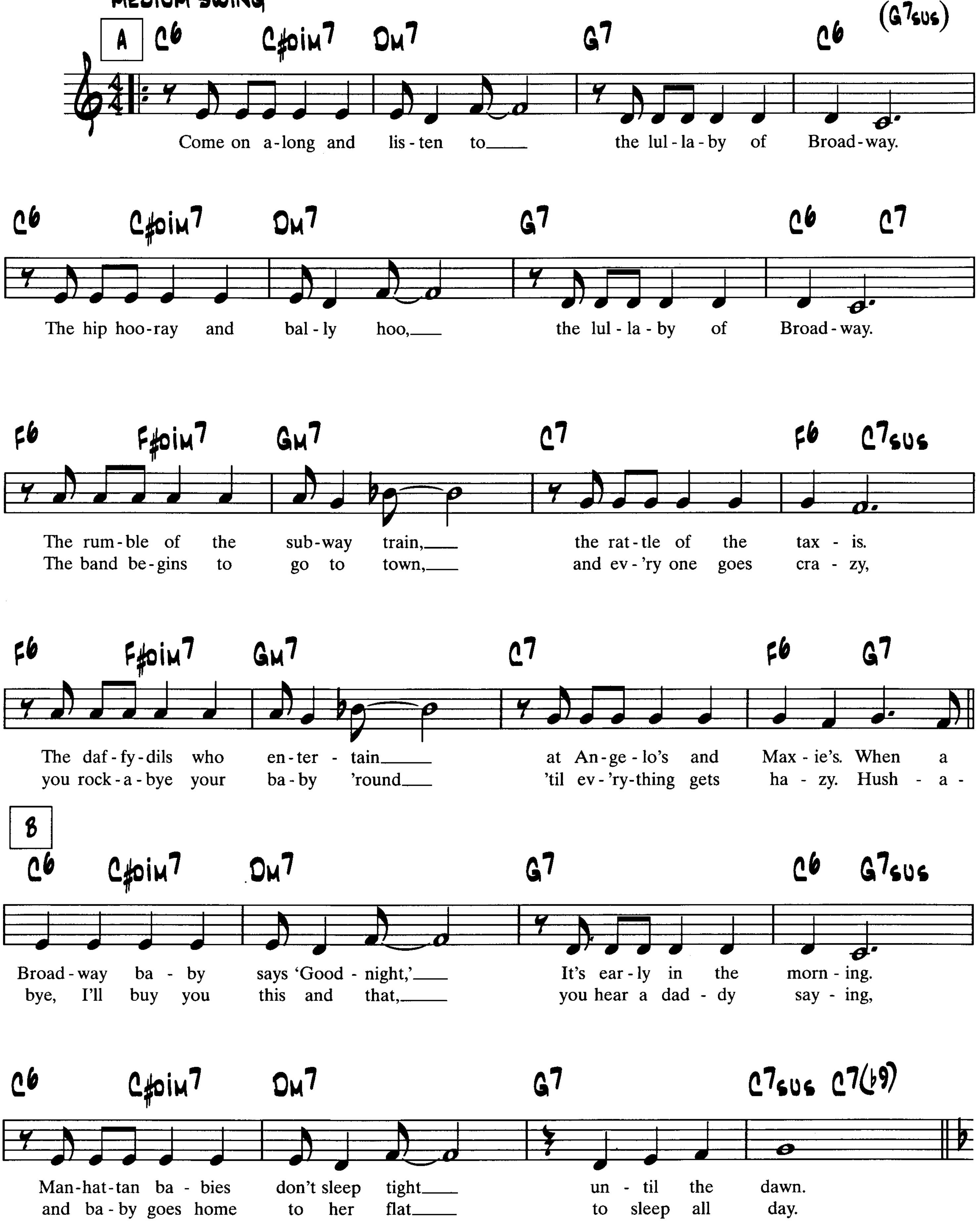
LULLABY OF BROADWAY

WORDS BY AL DUBIN
MUSIC BY HARRY WARREN

MEDIUM SWING


A
C6 C♯dim7 Dm7 G7 C6 (G7sus)
Come on a-long and lis-ten to___ the lul-la-by of Broad-way.
C6 C♯dim7 Dm7 G7 C6 C7
The hip hoo-ray and bal-ly hoo,___ the lul-la-by of Broad-way.
F6 F♯dim7 Gm7 C7 F6 C7sus
The rum-ble of the sub-way train,___ the rat-tle of the tax-is.
The band be-gins to go to town,___ and ev-'ry one goes cra-zy,
F6 F♯dim7 Gm7 C7 F6 G7
The daf-fy-dils who en-ter-tain___ at An-ge-lo's and Max-ie's. When a
you rock-a-bye your ba-by 'round___ 'til ev-'ry-thing gets ha-zy. Hush-a-
B
C6 C♯dim7 Dm7 G7 C6 G7sus
Broad-way ba-by says 'Good-night,'___ It's ear-ly in the morn-ing.
bye, I'll buy you this and that,___ you hear a dad-dy say-ing,
C6 C♯dim7 Dm7 G7 C7sus C7(♭9)
Man-hat-tan ba-bies don't sleep tight___ un-til the dawn.
and ba-by goes home to her flat___ to sleep all day.

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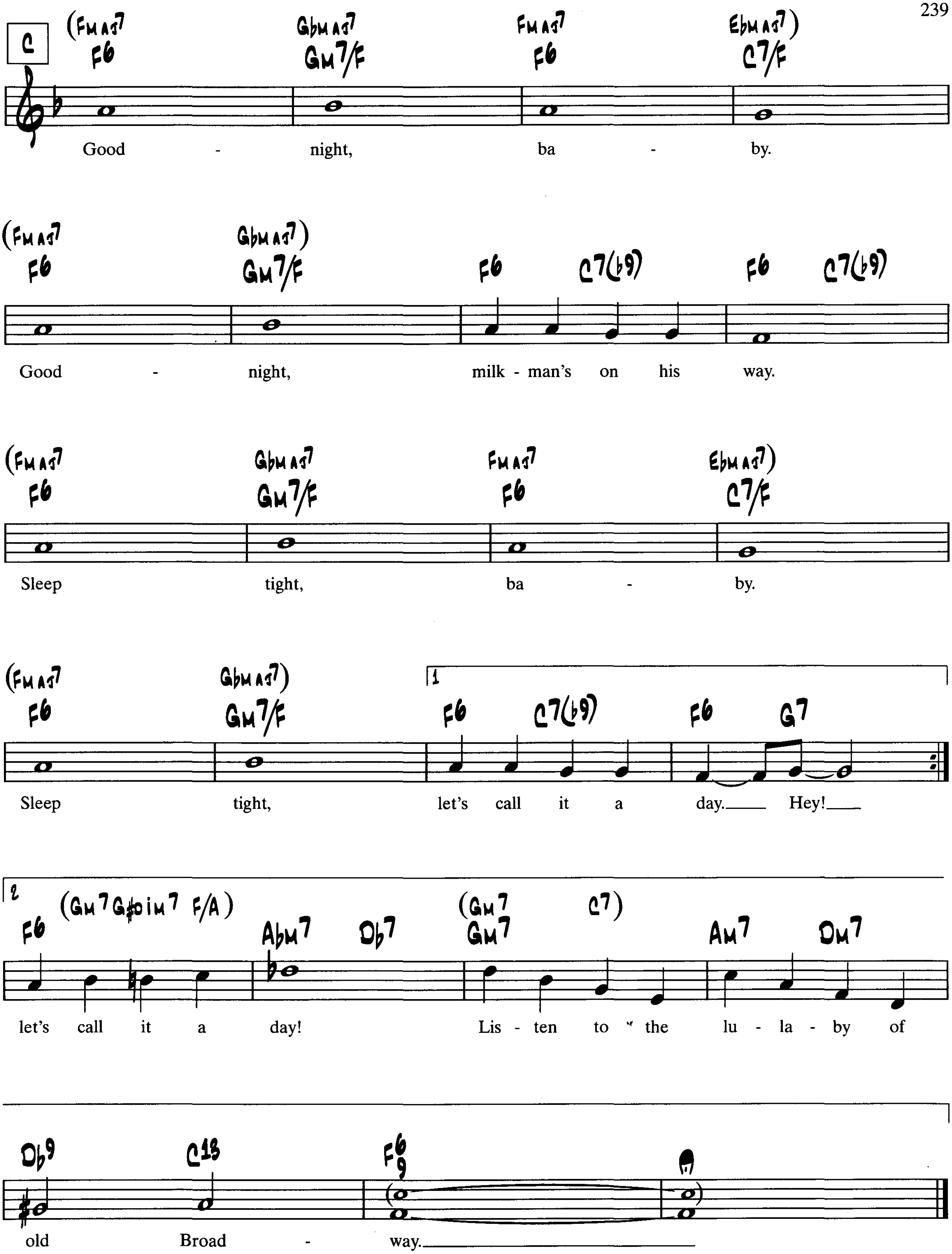
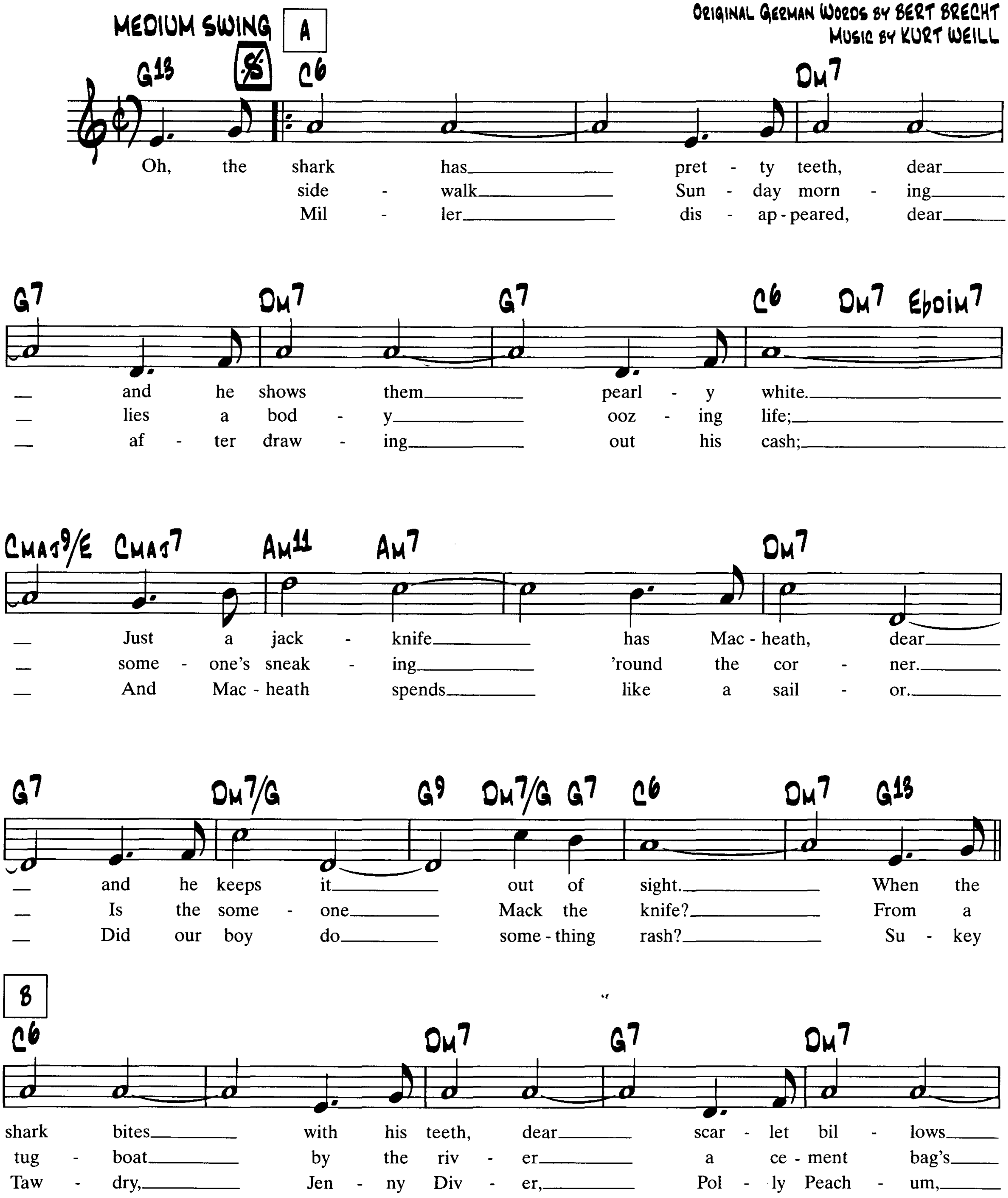

C
(FMA7 GbMA7 FMA7 EbMA7)
F6 GM7/F F6 C7/F
Good - night, ba - by.
(FMA7 GbMA7)
F6 GM7/F F6 C7(b9) F6 C7(b9)
Good - night, milk - man's on his way.
(FMA7 GbMA7 FMA7 EbMA7)
F6 GM7/F F6 C7/F
Sleep tight, ba - by.
(FMA7 GbMA7)
F6 GM7/F
1
F6 C7(b9) F6 G7
Sleep tight, let's call it a day. Hey!
2
F6 (GM7 G#dim7 F/A) AbM7 Db7 (GM7 C7) GM7 AM7 DM7
let's call it a day! Lis - ten to the lu - la - by of
Db9 C13 F6/9
old Broad - way.

MACK THE KNIFE

ENGLISH WORDS BY MARC BLITZSTEIN
ORIGINAL GERMAN WORDS BY BERT BRECHT
MUSIC BY KURT WEILL


MEDIUM SWING
A
G13 C6 Dm7
Oh, the shark has pret - ty teeth, dear
side - walk Sun - day morn - ing
Mil - ler dis - ap - peared, dear
G7 Dm7 G7 C6 Dm7 E♭dim7
and he shows them pearl - y white.
lies a bod - y ooz - ing life;
af - ter draw - ing out his cash;
Cmaj9/E Cmaj7 Am11 Am7 Dm7
Just a jack - knife has Mac - heath, dear
some - one's sneak - ing 'round the cor - ner.
And Mac - heath spends like a sail - or.
G7 Dm7/G G9 Dm7/G G7 C6 Dm7 G13
and he keeps it out of sight. When the
Is the some - one Mack the knife? From a
Did our boy do some - thing rash? Su - key
B
C6 Dm7 G7 Dm7
shark bites with his teeth, dear scar - let bil - lows
tug - boat by the riv - er a ce - ment bag's
Taw - dry, Jen - ny Div - er, Pol - ly Peach - um,

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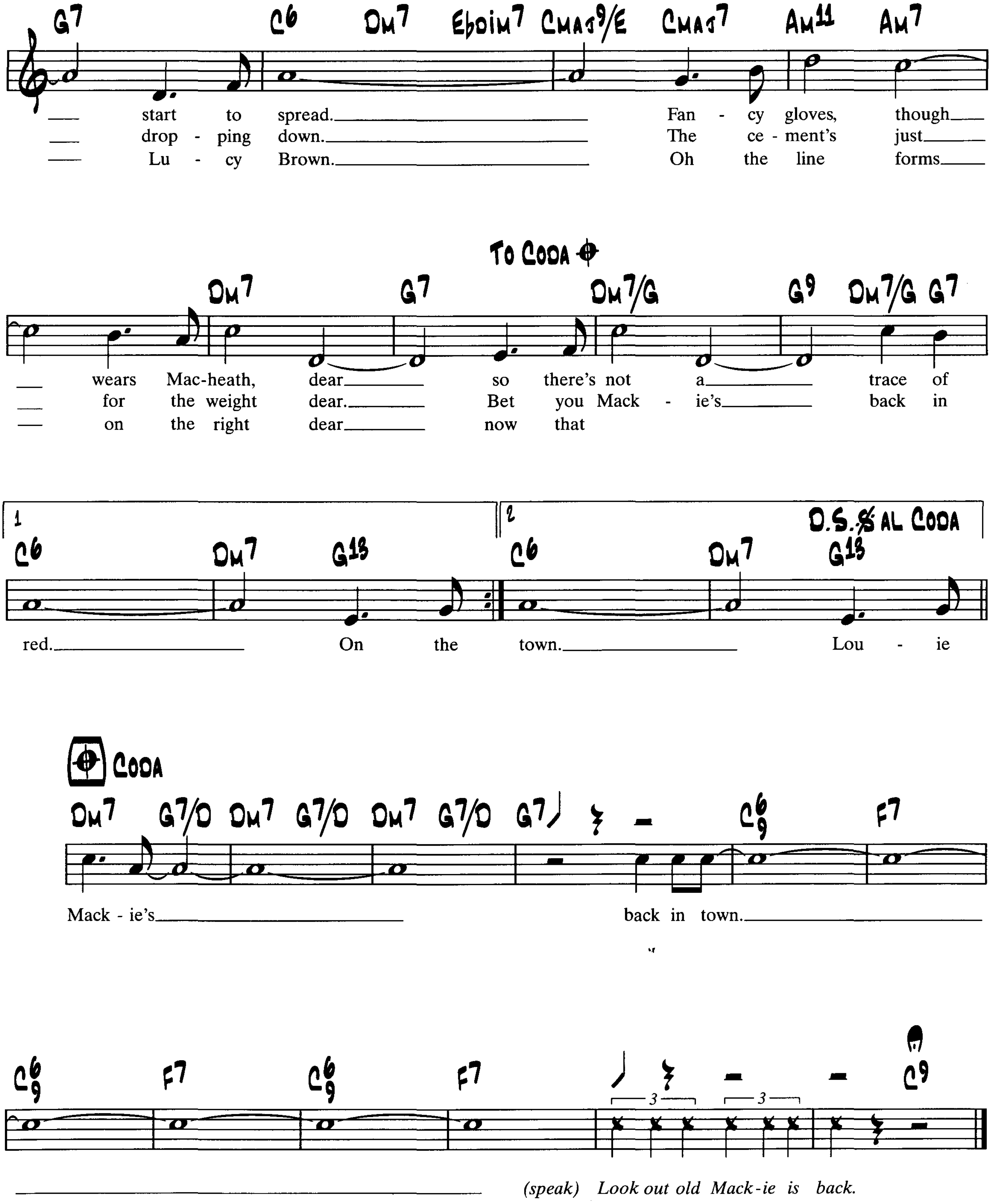
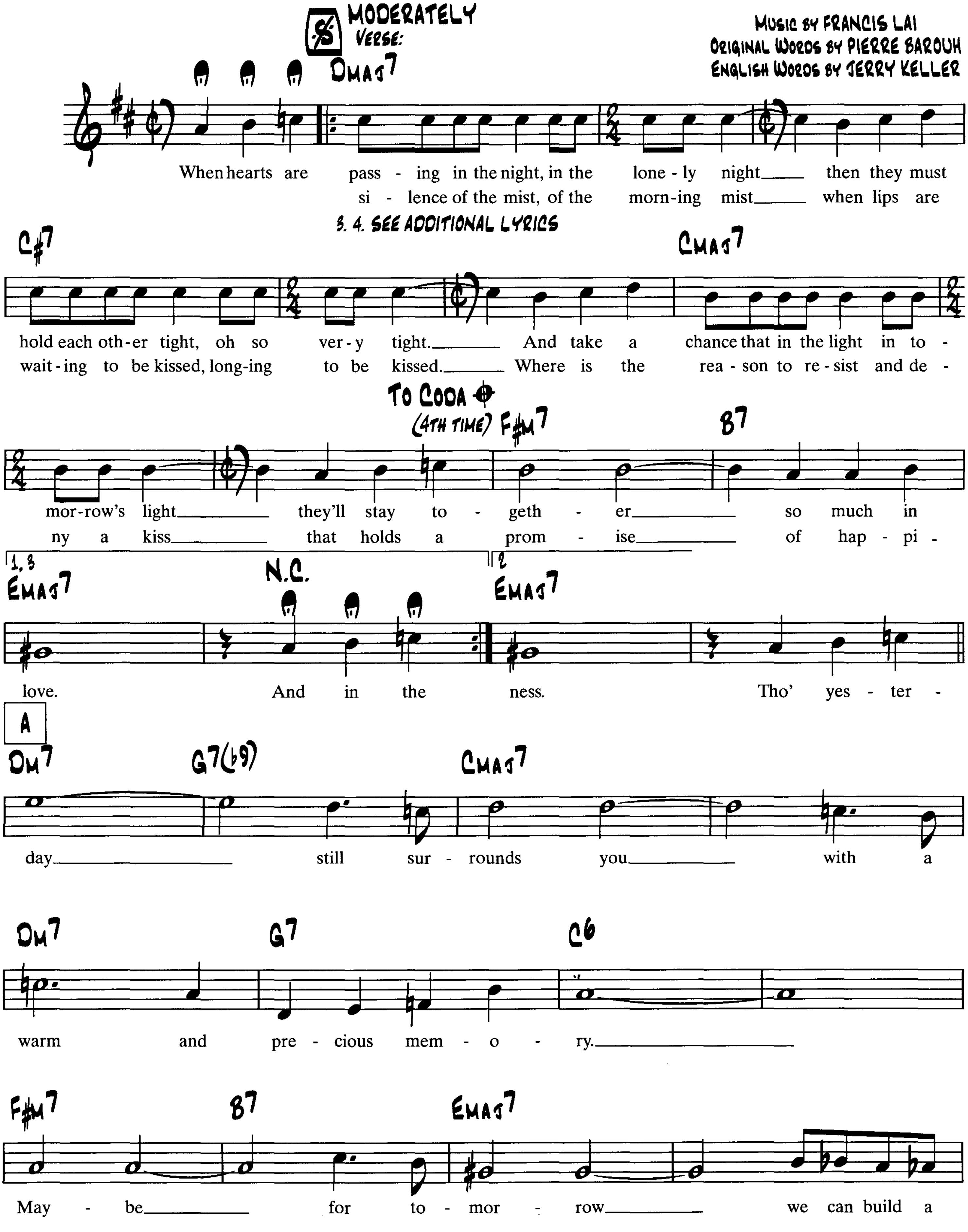

G7 C6 Dm7 E♭dim7 Cmaj9/E Cmaj7 Am11 Am7
start to spread. Fan - cy gloves, though
drop - ping down. The ce - ment's just
Lu - cy Brown. Oh the line forms
To Coda 𝄌
Dm7 G7 Dm7/G G9 Dm7/G G7
wears Mac-heath, dear so there's not a trace of
for the weight dear. Bet you Mack - ie's back in
on the right dear now that
1 C6 Dm7 G13
red. On the
2 C6 Dm7 G13
D.S. 𝄋 al Coda
town. Lou - ie
𝄌 Coda
Dm7 G7/D Dm7 G7/D Dm7 G7/D G7 C6/9 F7
Mack - ie's back in town.
C6/9 F7 C6/9 F7 C9
3 3
(speak) Look out old Mack-ie is back.

A MAN AND A WOMAN

Music by FRANCIS LAI
Original Words by PIERRE BAROUH
English Words by JERRY KELLER


MODERATELY
VERSE:
DMAJ7
When hearts are passing in the night, in the lonely night then they must
silence of the mist, of the morning mist when lips are
C#7
CMAJ7
3. 4. SEE ADDITIONAL LYRICS
hold each other tight, oh so very tight. And take a chance that in the light in to-
waiting to be kissed, longing to be kissed. Where is the reason to resist and de-
TO CODA
(4TH TIME) F#M7
B7
morrow's light they'll stay together so much in
ny a kiss that holds a promise of happi-
1, 3
EMAJ7
N.C.
2
EMAJ7
love. And in the ness. Tho' yester-
A
DM7
G7(b9)
CMAJ7
day still surrounds you with a
DM7
G7
C6
warm and precious memory.
F#M7
B7
EMAJ7
May-be for tomorrow we can build a

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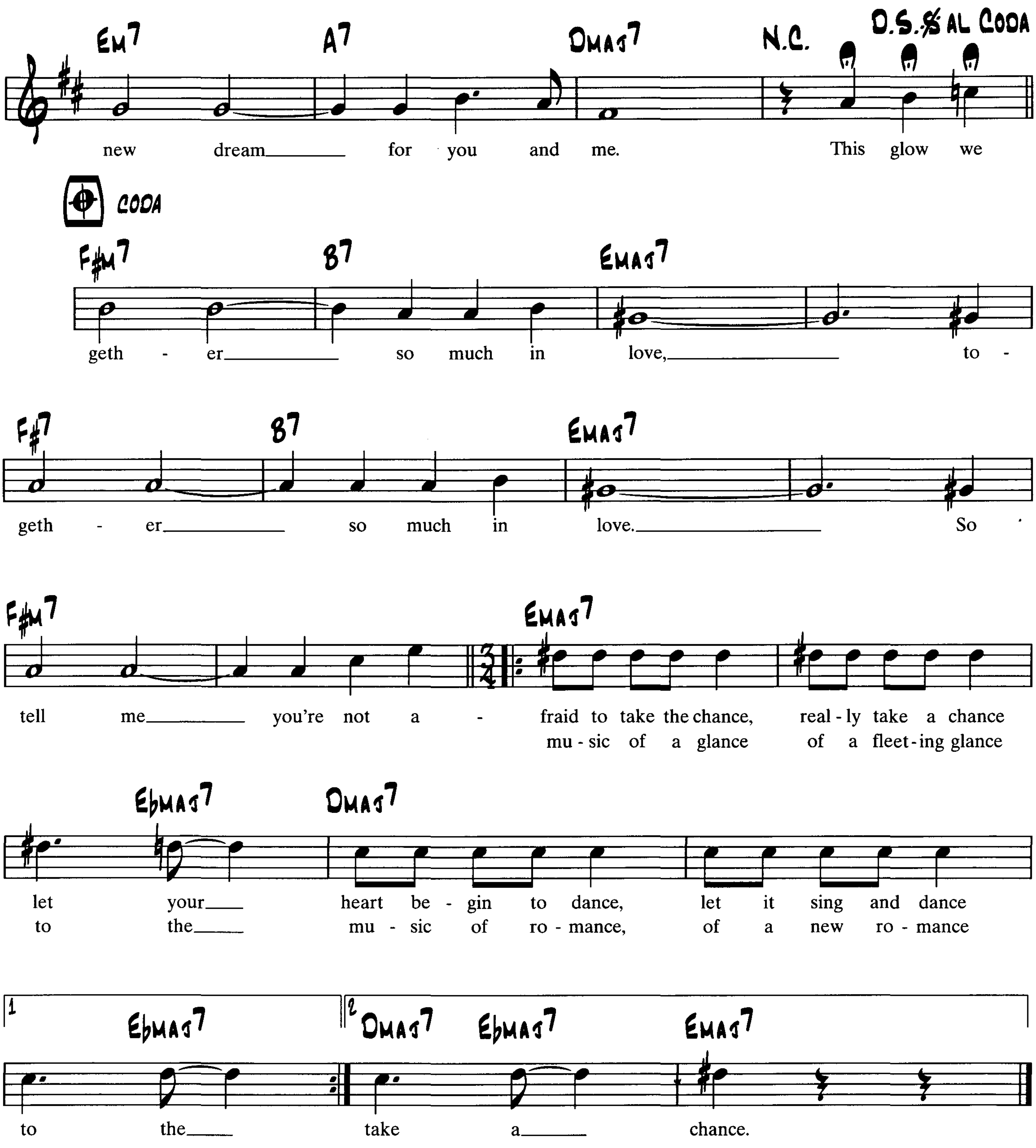
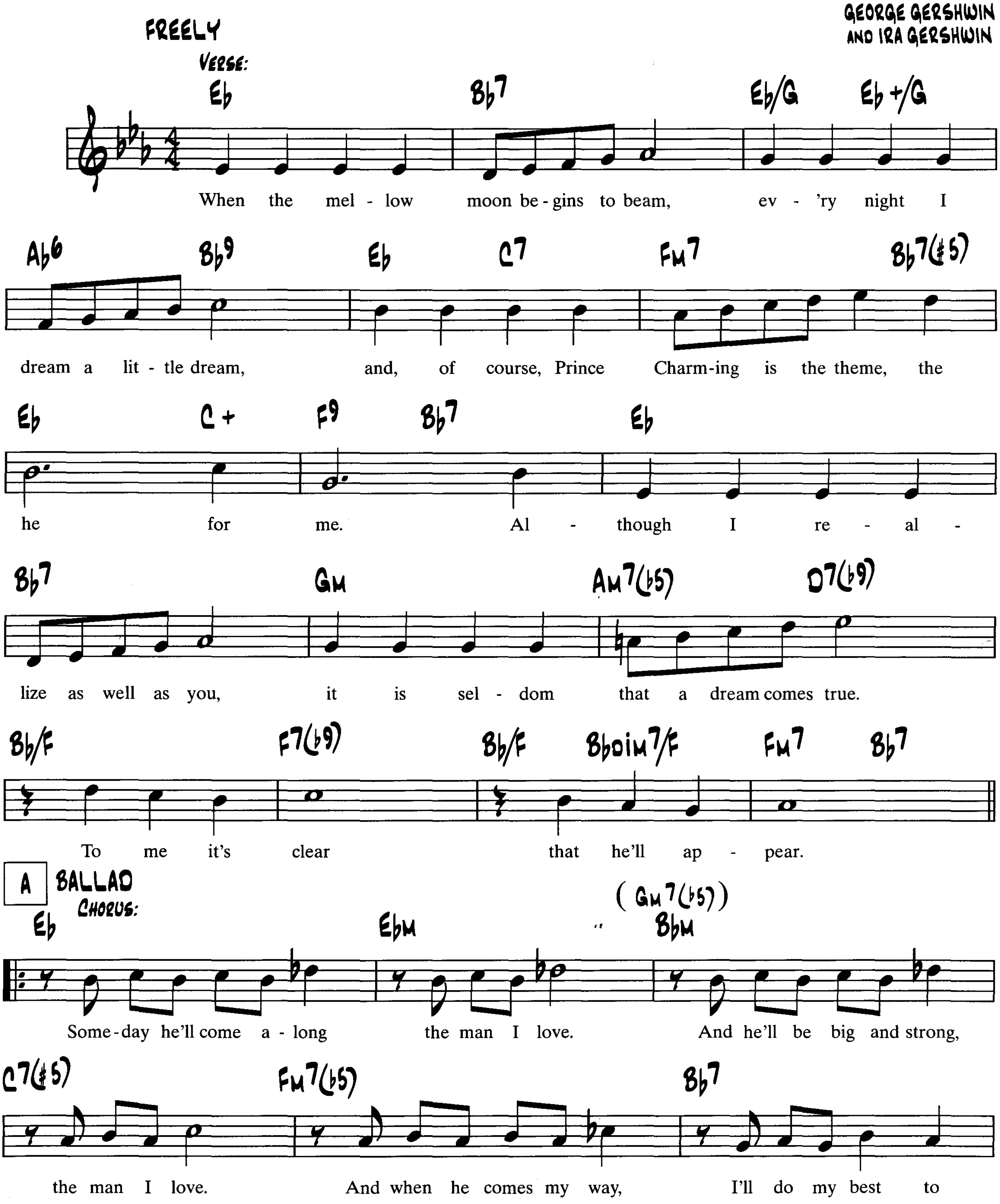

Em7 A7 Dmaj7 N.C. D.S. % al Coda
new dream for you and me. This glow we
Coda
F#m7 B7 Emaj7
geth - er so much in love, to -
F#7 B7 Emaj7
geth - er so much in love. So
F#m7 Emaj7
tell me you're not a - fraid to take the chance, real - ly take a chance
mu - sic of a glance of a fleet - ing glance
Ebmaj7 Dmaj7
let your heart be - gin to dance, let it sing and dance
to the mu - sic of ro - mance, of a new ro - mance
1 Ebmaj7 2 Dmaj7 Ebmaj7 Emaj7
to the take a chance.

VERSE 3
This glow we feel is something rare,
Something really rare.
So come and say you want to share,
Want to really share
The beauty waiting for us there,
Calling for us there
That only loving can give the heart.

VERSE 4
When life is passing in the night,
In the rushing night,
A man a woman in the night,
In the lonely night
Must take a chance that in the light,
In tomorrow's light
They'll be together so much in love.

THE MAN I LOVE

MUSIC AND LYRICS BY
GEORGE GERSHWIN
AND IRA GERSHWIN


FREELY
VERSE:
Eb Bb7 Eb/G Eb+/G
When the mel - low moon be - gins to beam, ev - 'ry night I
Ab6 Bb9 Eb C7 Fm7 Bb7(#5)
dream a lit - tle dream, and, of course, Prince Charm-ing is the theme, the
Eb C+ F9 Bb7 Eb
he for me. Al - though I re - al -
Bb7 Gm Am7(b5) D7(b9)
lize as well as you, it is sel - dom that a dream comes true.
Bb/F F7(b9) Bb/F Bbdim7/F Fm7 Bb7
To me it's clear that he'll ap - pear.
A BALLAD
CHORUS:
Eb Ebm (Gm7(b5)) Bbm
Some-day he'll come a - long the man I love. And he'll be big and strong,
C7(#5) Fm7(b5) Bb7
the man I love. And when he comes my way, I'll do my best to

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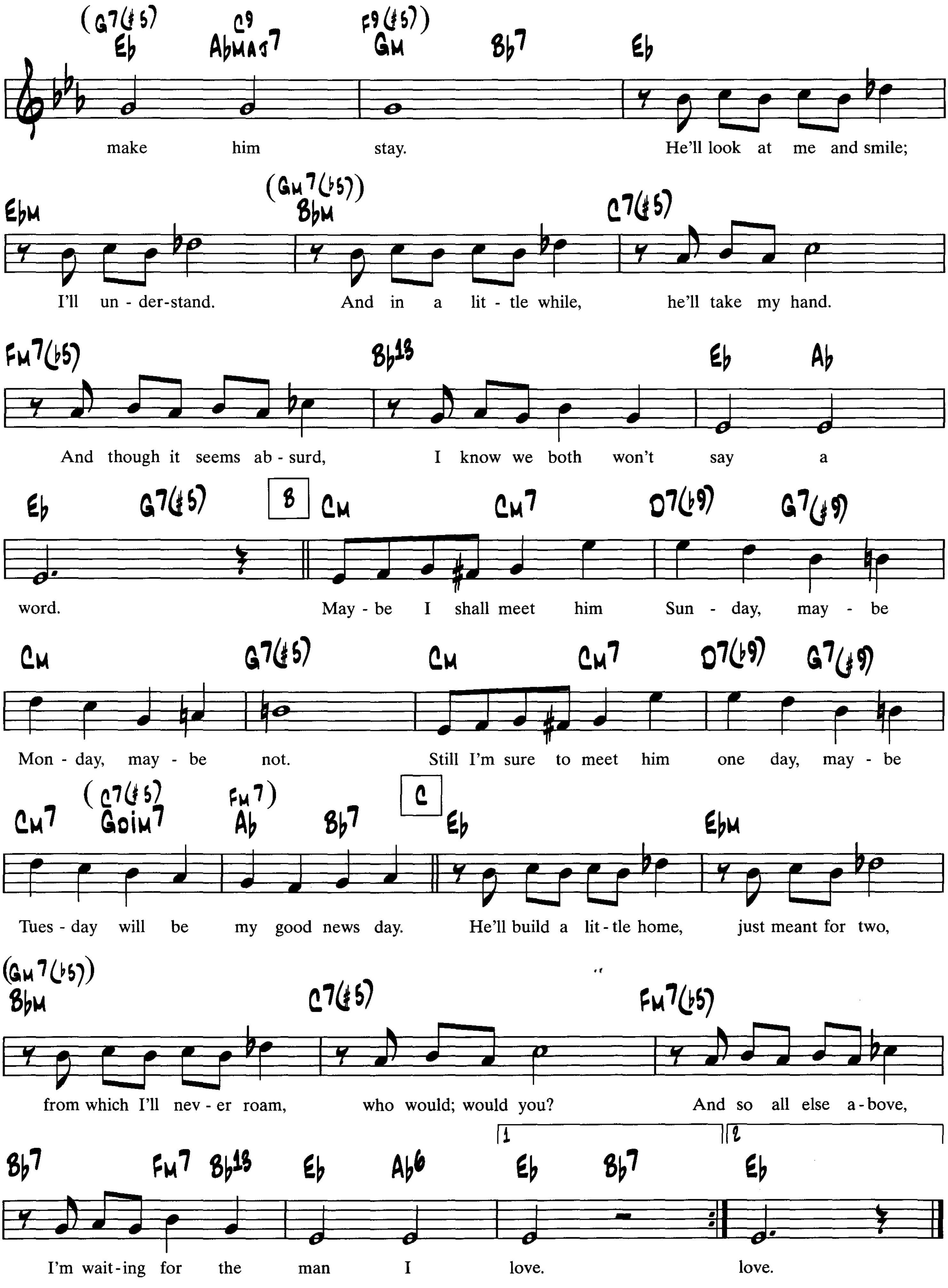
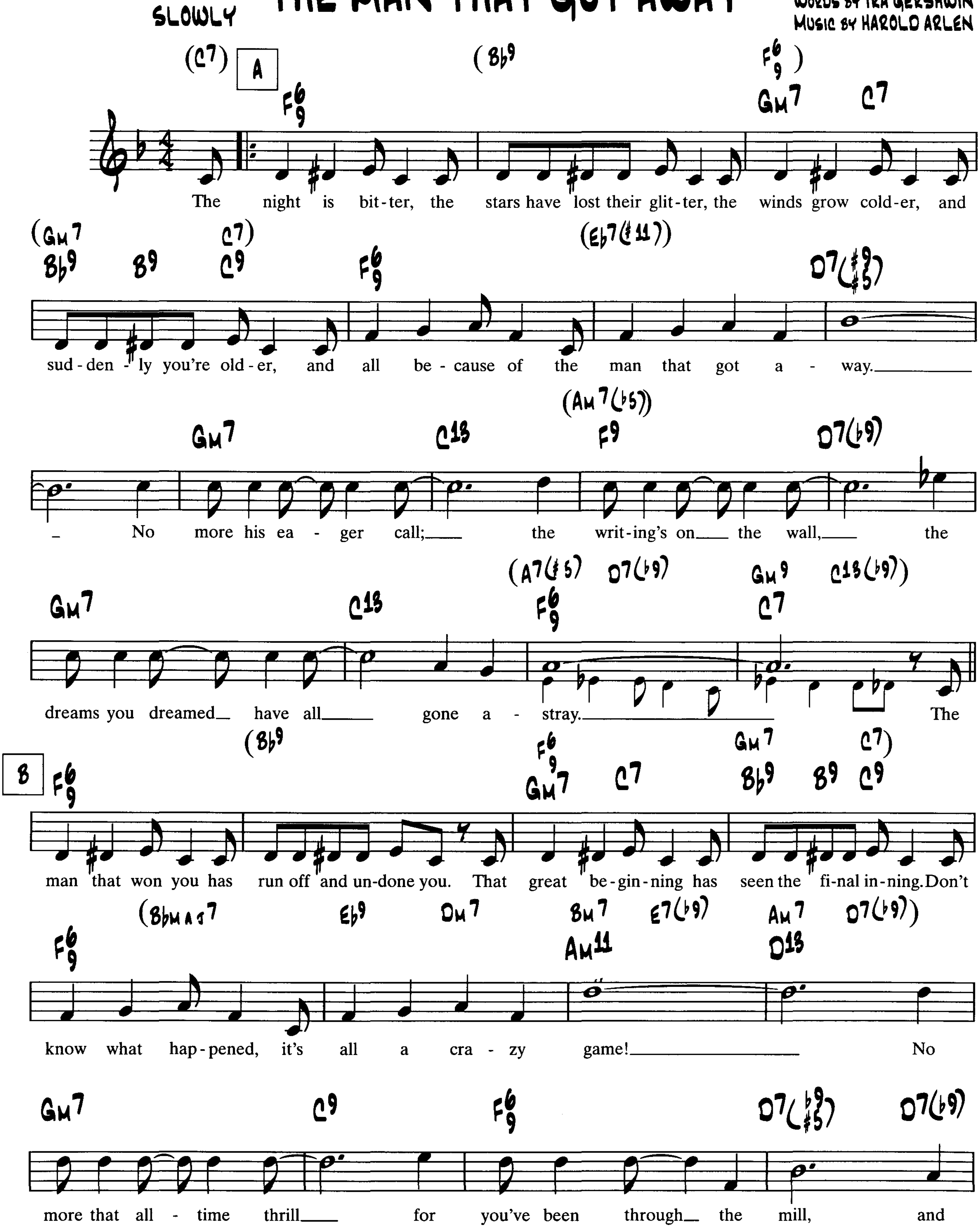

(G7(#5)
Eb
C9
AbMAJ7
F9(#5))
GM
Bb7
Eb
make him stay. He'll look at me and smile;
EbM
(GM7(b5))
BbM
C7(#5)
I'll un-der-stand. And in a lit-tle while, he'll take my hand.
FM7(b5)
Bb13
Eb
Ab
And though it seems ab-surd, I know we both won't say a
Eb
G7(#5)
8
CM
CM7
D7(b9)
G7(#9)
word. May-be I shall meet him Sun-day, may-be
CM
G7(#5)
CM
CM7
D7(b9)
G7(#9)
Mon-day, may-be not. Still I'm sure to meet him one day, may-be
CM7
(C7(#5)
GDIM7
FM7)
Ab
Bb7
C
Eb
EbM
Tues-day will be my good news day. He'll build a lit-tle home, just meant for two,
(GM7(b5))
BbM
C7(#5)
FM7(b5)
from which I'll nev-er roam, who would; would you? And so all else a-bove,
1
2
Bb7
FM7
Bb13
Eb
Ab6
Eb
Bb7
Eb
I'm wait-ing for the man I love. love.

THE MAN THAT GOT AWAY

WORDS BY IRA GERSHWIN
MUSIC BY HAROLD ARLEN


SLOWLY
(C7) A F6/9 (Bb9 F6/9) Gm7 C7
The night is bit-ter, the stars have lost their glit-ter, the winds grow cold-er, and
(Gm7 C7) Bb9 B9 C9 F6/9 (Eb7(#11)) D7(#9/#5)
sud-den-ly you're old-er, and all be-cause of the man that got a-way.
Gm7 C13 (Am7(b5)) F9 D7(b9)
No more his ea-ger call; the writ-ing's on the wall, the
Gm7 C13 (A7(#5) D7(b9)) F6/9 (Gm9 C13(b9)) C7
dreams you dreamed have all gone a-stray. The
B F6/9 (Bb9 F6/9) Gm7 C7 (Gm7 C7) Bb9 B9 C9
man that won you has run off and un-done you. That great be-gin-ning has seen the fi-nal in-ning. Don't
F6/9 (BbMaj7 Eb9 Dm7 Bm7 E7(b9) Am7 D7(b9)) Am11 D13
know what hap-pened, it's all a cra-zy game! No
Gm7 C9 F6/9 D7(b9/#5) D7(b9)
more that all-time thrill for you've been through the mill, and

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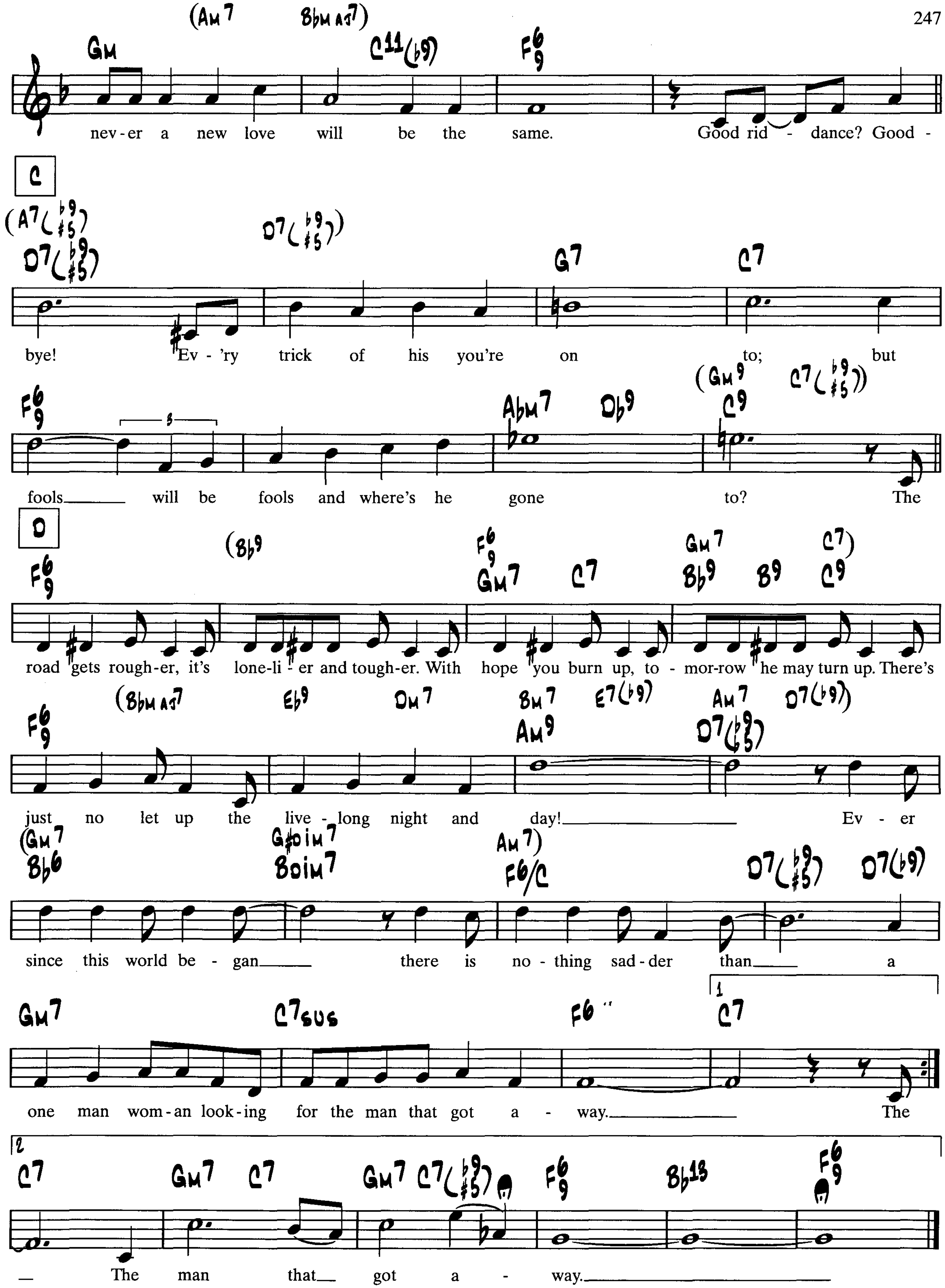
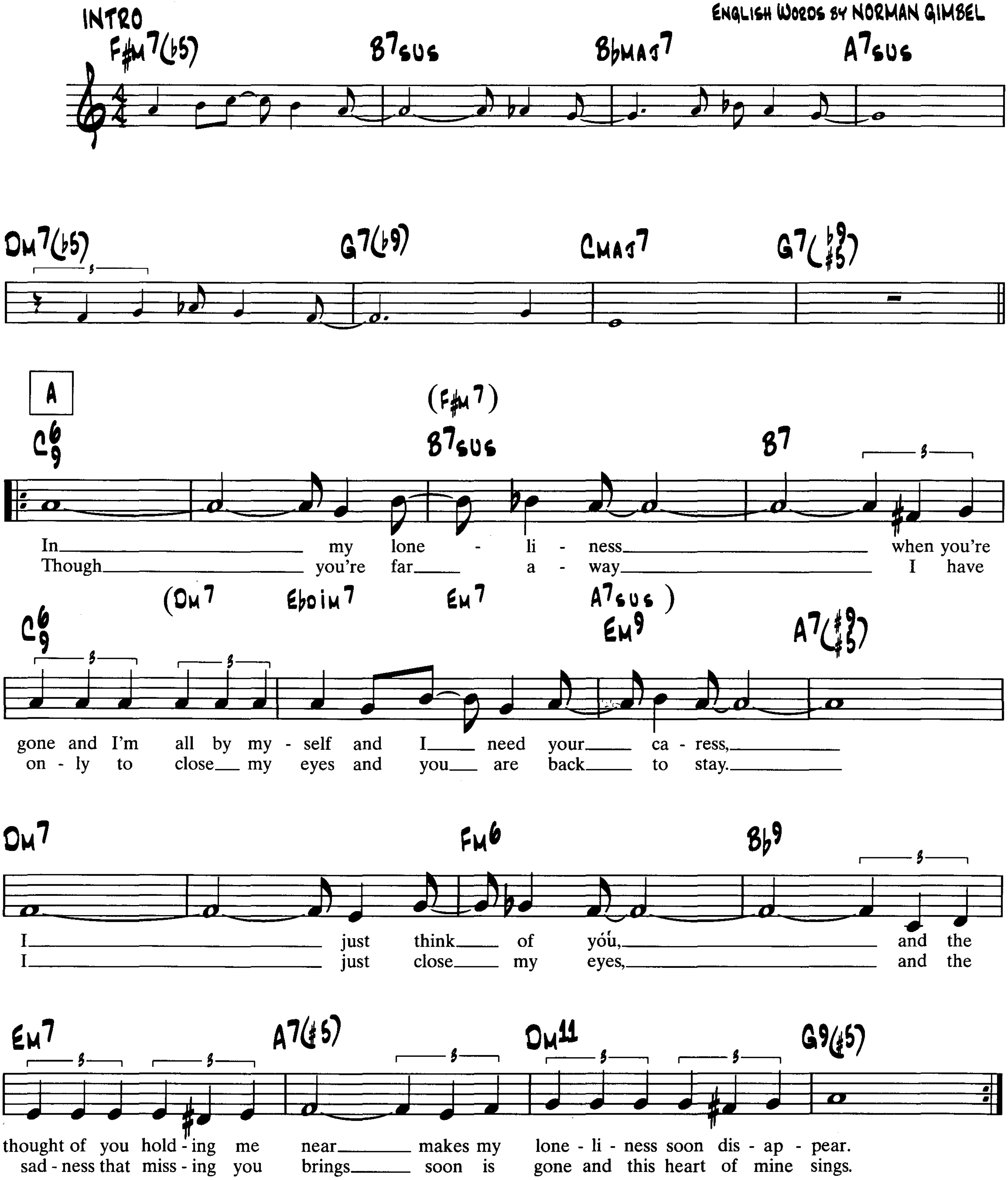

(Am7 Bbma7)
Gm C11(b9) F6/9
never a new love will be the same. Good rid - dance? Good -
C
(A7(b9 #5) D7(b9 #5))
D7(b9 #5) G7 C7
bye! Ev - 'ry trick of his you're on to; but
(Gm9 C7(b9 #5))
F6/9 Abm7 Db9 C9
fools will be fools and where's he gone to? The
D
(Bb9 F6/9 Gm7 C7)
F6/9 Gm7 C7 Bb9 B9 C9
road gets rough-er, it's lone-li - er and tough-er. With hope you burn up, to - mor-row he may turn up. There's
(Bbma7 Eb9 Dm7 Bm7 E7(b9) Am7 D7(b9))
F6/9 Am9 D7(b9 b5)
just no let up the live - long night and day! Ev - er
(Gm7 G#oim7 Am7)
Bb6 Boim7 F6/C D7(b9 #5) D7(b9)
since this world be - gan there is no - thing sad - der than a
Gm7 C7sus F6 1 C7
one man wom - an look - ing for the man that got a - way. The
2 C7 Gm7 C7 Gm7 C7(b9 #5) F6/9 Bb13 F6/9
The man that got a - way.

MEDITATION

BOSSA NOVA TEMPO

MUSIC BY ANTONIO CARLOS JOBIM
ORIGINAL WORDS BY NEWTON MENDONCA
ENGLISH WORDS BY NORMAN GIMBEL


INTRO
F#m7(b5) B7sus BbMaj7 A7sus
Dm7(b5) G7(b9) CMaj7 G7(b9 #5)
A
C6/9 (F#m7) B7sus B7
In my lone - li - ness when you're
Though you're far a - way I have
C6/9 (Dm7 Ebdim7 Em7 A7sus) Em9 A7(#9 #5)
gone and I'm all by my - self and I need your ca - ress,
on - ly to close my eyes and you are back to stay.
Dm7 Fm6 Bb9
I just think of you, and the
I just close my eyes, and the
Em7 A7(#5) Dm11 G9(#5)
thought of you hold - ing me near makes my lone - li - ness soon dis - ap - pear.
sad - ness that miss - ing you brings soon is gone and this heart of mine sings.

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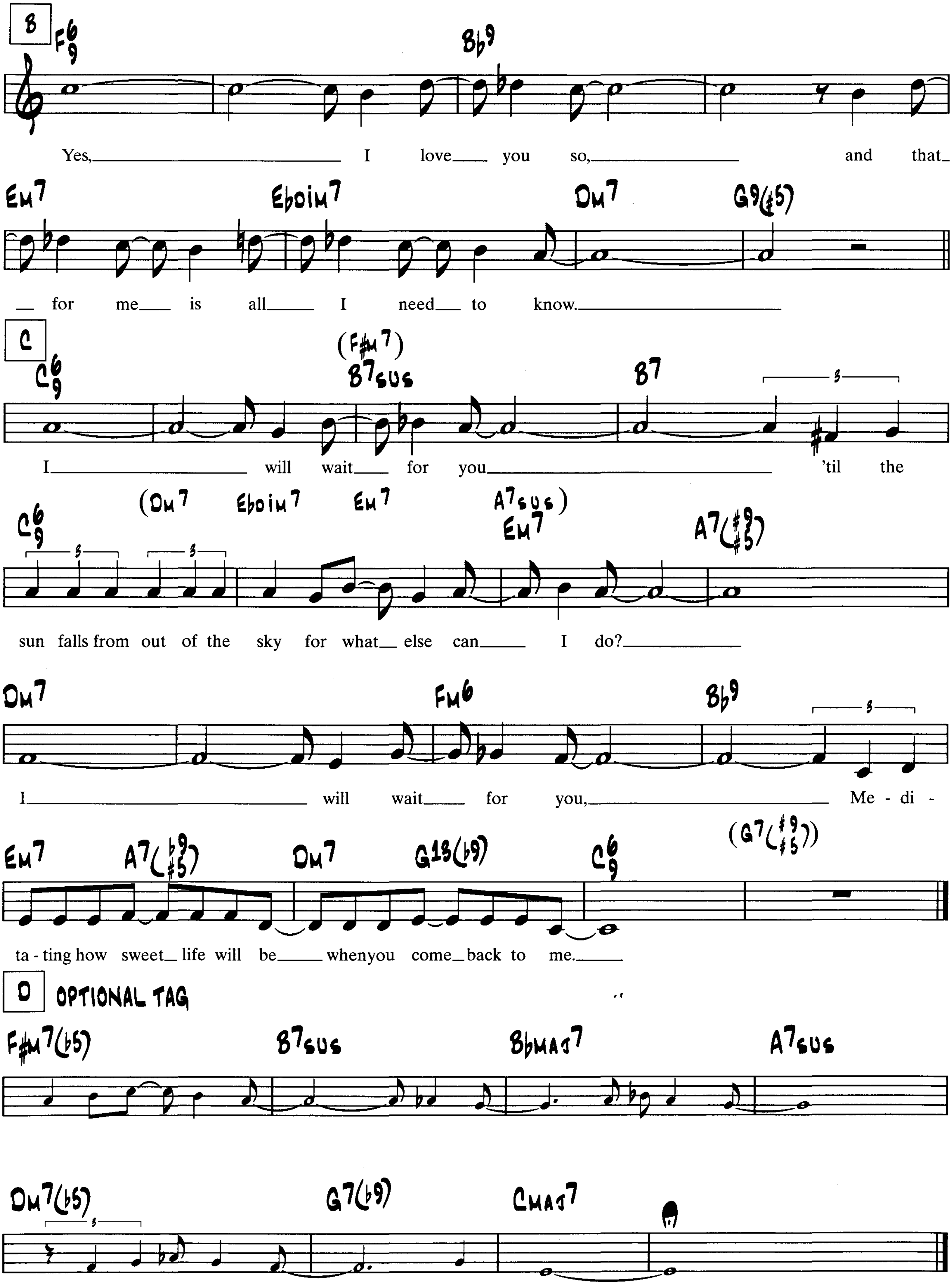
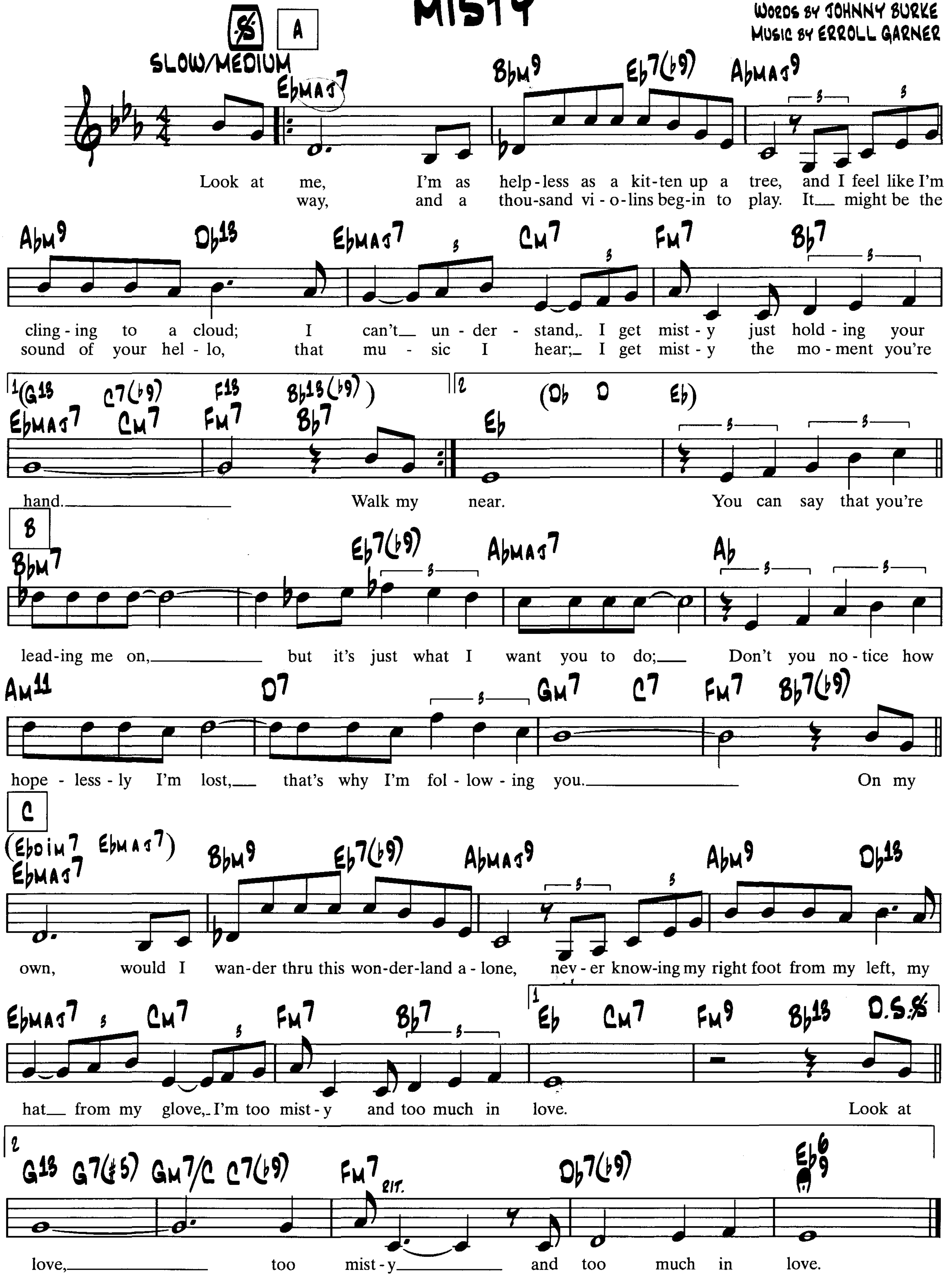

B
F6/9
B♭9
Yes, I love you so, and that
Em7
E♭dim7
Dm7
G9(♯5)
for me is all I need to know.
C
C6/9
(F♯m7)
B7sus
B7
3
I will wait for you 'til the
C6/9
(Dm7
E♭dim7
Em7
A7sus)
Em7
A7(♯9/♯5)
sun falls from out of the sky for what else can I do?
Dm7
Fm6
B♭9
I will wait for you, Me - di -
Em7
A7(♭9/♯5)
Dm7
G13(♭9)
C6/9
(G7(♯9/♯5))
ta - ting how sweet life will be when you come back to me.
D
OPTIONAL TAG
F♯m7(♭5)
B7sus
B♭maj7
A7sus
Dm7(♭5)
G7(♭9)
Cmaj7

MISTY

Words by Johnny Burke
Music by Erroll Garner


A
SLOW/MEDIUM
EbMAJ7 BbM9 Eb7(b9) AbMAJ9
Look at me, I'm as help-less as a kit-ten up a tree, and I feel like I'm
way, and a thou-sand vi-o-lins beg-in to play. It__ might be the
AbM9 Db13 EbMAJ7 CM7 FM7 Bb7
cling-ing to a cloud; I can't__ un-der-stand,_ I get mist-y just hold-ing your
sound of your hel-lo, that mu-sic I hear;_ I get mist-y the mo-ment you're
1 (G13 C7(b9) F13 Bb13(b9)) EbMAJ7 CM7 FM7 Bb7
2 (Db D Eb) Eb
hand.___ Walk my near. You can say that you're
B
BbM7 Eb7(b9) AbMAJ7 Ab
lead-ing me on,___ but it's just what I want you to do;__ Don't you no-tice how
AM11 D7 GM7 C7 FM7 Bb7(b9)
hope-less-ly I'm lost,__ that's why I'm fol-low-ing you.___ On my
C
(EbDIM7 EbMAJ7) EbMAJ7 BbM9 Eb7(b9) AbMAJ9 AbM9 Db13
own, would I wan-der thru this won-der-land a-lone, nev-er know-ing my right foot from my left, my
EbMAJ7 CM7 FM7 Bb7
1 Eb CM7 FM9 Bb13 D.S.
hat__ from my glove,_ I'm too mist-y and too much in love. Look at
2 G13 G7(#5) GM7/C C7(b9) FM7 RIT. Db7(b9) Eb6/9
love,___ too mist-y___ and too much in love.

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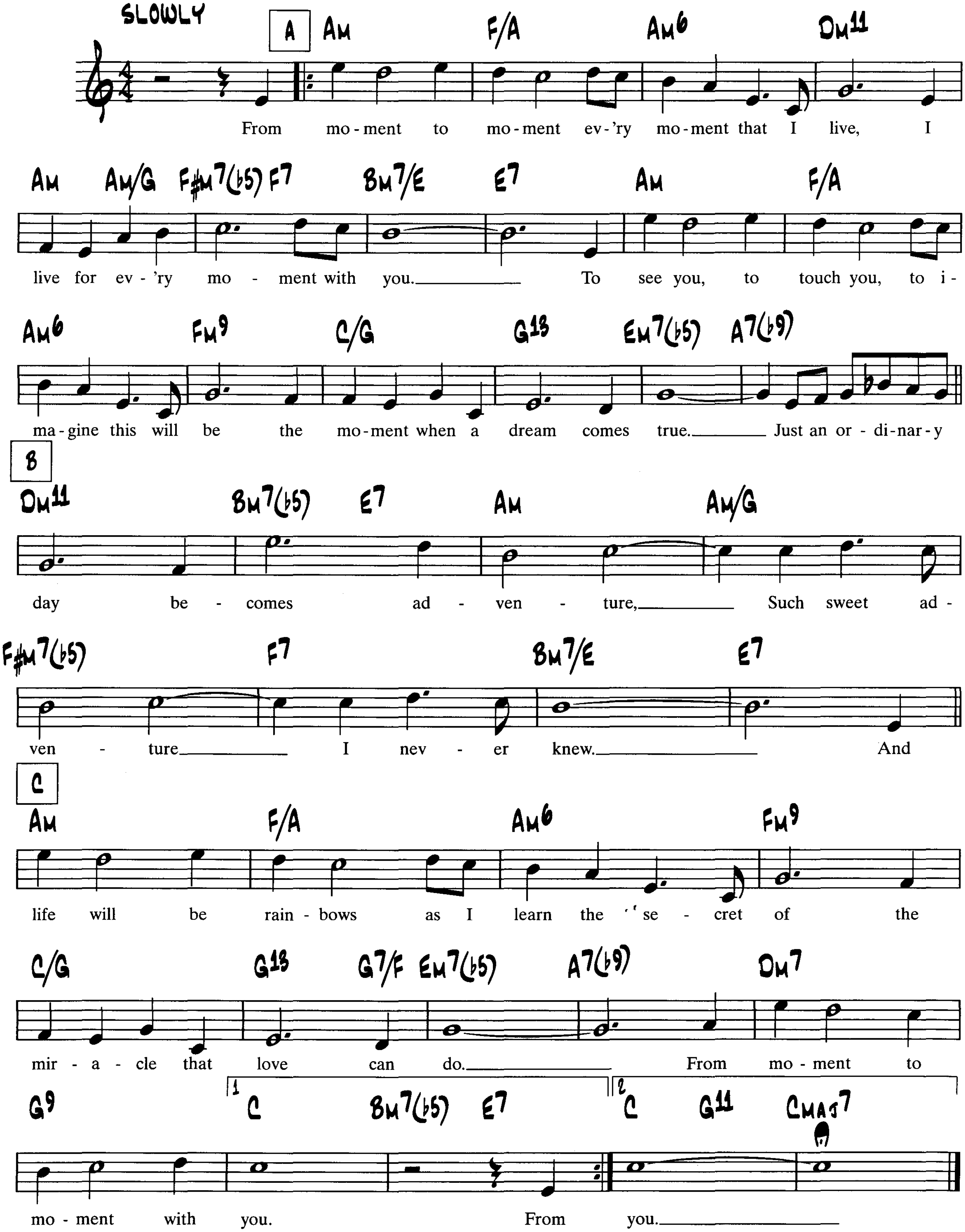
MOMENT TO MOMENT

Music by HENRY MANCINI
Words by JOHNNY MERCER


SLOWLY
A
Am F/A Am6 Dm11
From mo-ment to mo-ment ev-'ry mo-ment that I live, I
Am Am/G F#m7(b5) F7 Bm7/E E7 Am F/A
live for ev-'ry mo - ment with you. To see you, to touch you, to i-
Am6 Fm9 C/G G13 Em7(b5) A7(b9)
ma-gine this will be the mo-ment when a dream comes true. Just an or-di-nar-y
B
Dm11 Bm7(b5) E7 Am Am/G
day be - comes ad - ven - ture, Such sweet ad-
F#m7(b5) F7 Bm7/E E7
ven - ture I nev - er knew. And
C
Am F/A Am6 Fm9
life will be rain-bows as I learn the se - cret of the
C/G G13 G7/F Em7(b5) A7(b9) Dm7
mir - a - cle that love can do. From mo-ment to
G9 1 C Bm7(b5) E7 2 C G11 Cmaj7
mo-ment with you. From you.

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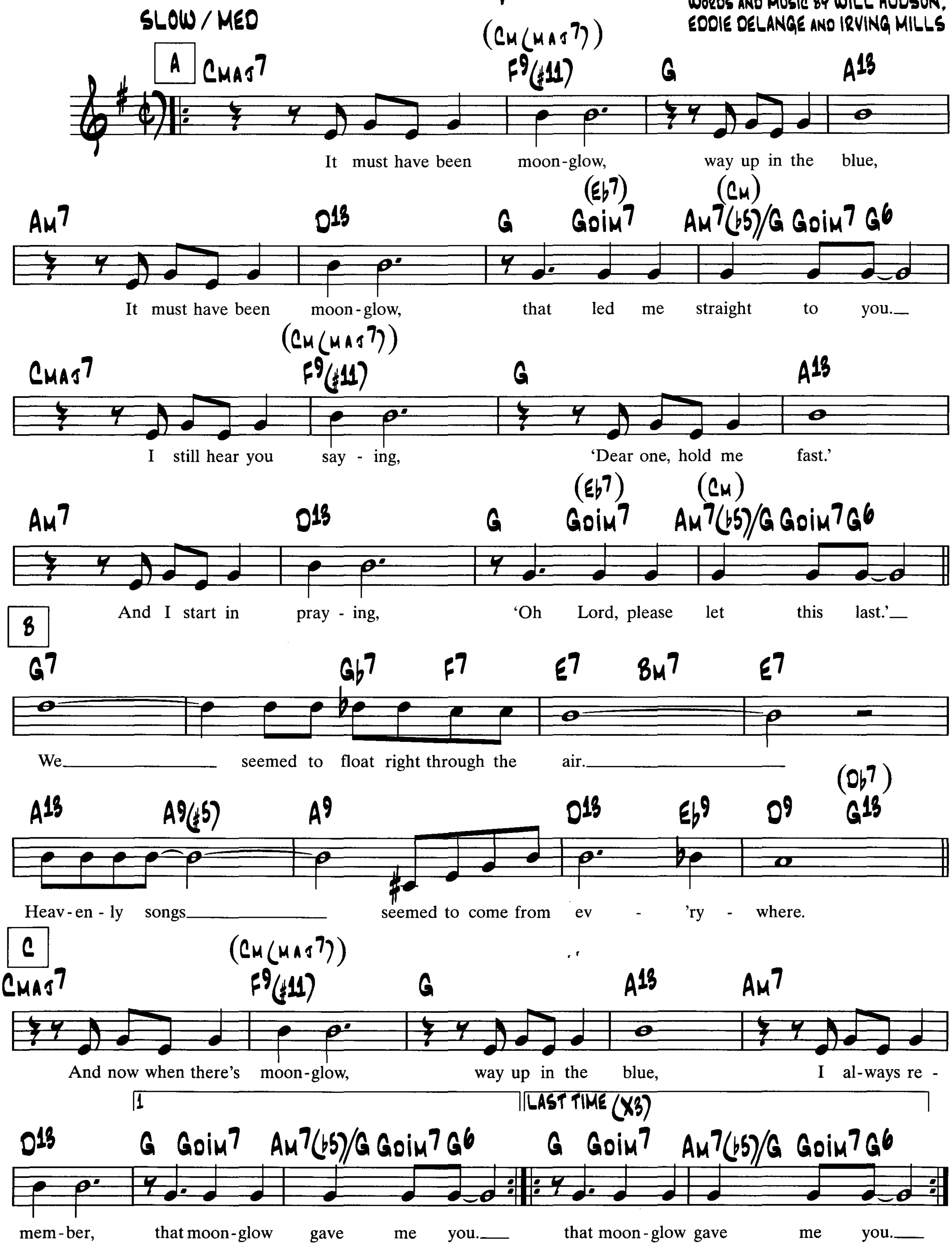
MOONGLOW

WORDS AND MUSIC BY WILL HUDSON,
EDDIE DELANGE AND IRVING MILLS


SLOW / MED
A
CMAJ7 (CM(MAJ7)) F9(#11) G A13
It must have been moon-glow, way up in the blue,
AM7 D13 G (Eb7) GDIM7 (CM) AM7(b5)/G GDIM7 G6
It must have been moon-glow, that led me straight to you.
CMAJ7 (CM(MAJ7)) F9(#11) G A13
I still hear you say - ing, 'Dear one, hold me fast.'
AM7 D13 G (Eb7) GDIM7 (CM) AM7(b5)/G GDIM7 G6
And I start in pray - ing, 'Oh Lord, please let this last.'
B
G7 Gb7 F7 E7 BM7 E7
We seemed to float right through the air.
A13 A9(#5) A9 D13 Eb9 D9 (Db7) G13
Heav-en-ly songs seemed to come from ev - 'ry - where.
C
CMAJ7 (CM(MAJ7)) F9(#11) G A13 AM7
And now when there's moon-glow, way up in the blue, I al-ways re -
1
LAST TIME (X3)
D13 G GDIM7 AM7(b5)/G GDIM7 G6 G GDIM7 AM7(b5)/G GDIM7 G6
mem-ber, that moon-glow gave me you. that moon-glow gave me you.

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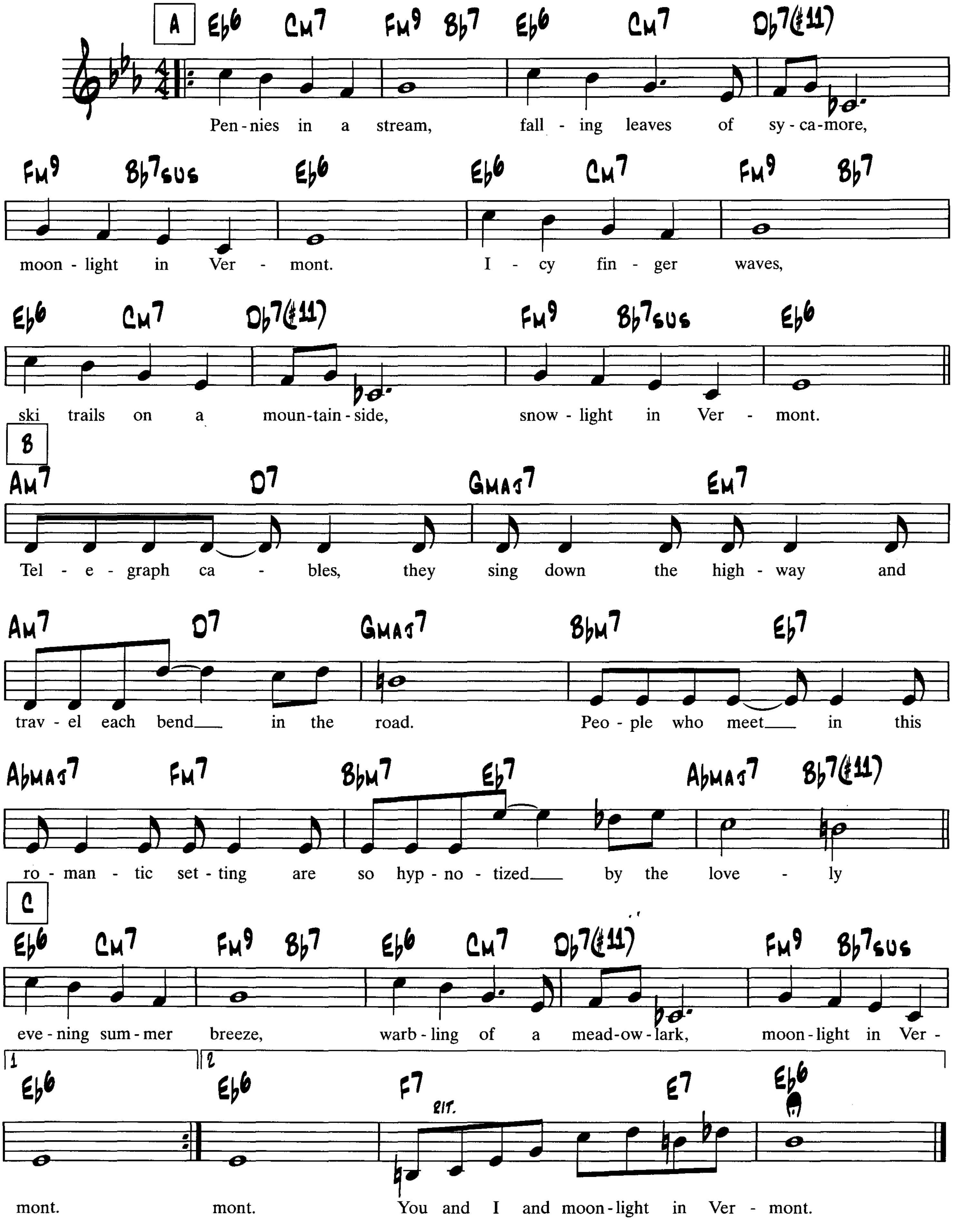
MOONLIGHT IN VERMONT

MUSIC BY KARL SUESSDORF
LYRIC BY JOHN BLACKBURN

BALLAD


A
E♭6 Cm7 Fm9 B♭7 E♭6 Cm7 D♭7(♯11)
Pen-nies in a stream, fall - ing leaves of sy-ca-more,
Fm9 B♭7sus E♭6 E♭6 Cm7 Fm9 B♭7
moon - light in Ver - mont. I - cy fin - ger waves,
E♭6 Cm7 D♭7(♯11) Fm9 B♭7sus E♭6
ski trails on a moun-tain-side, snow - light in Ver - mont.
B
Am7 D7 Gmaj7 Em7
Tel - e - graph ca - bles, they sing down the high - way and
Am7 D7 Gmaj7 B♭m7 E♭7
trav - el each bend in the road. Peo - ple who meet in this
A♭maj7 Fm7 B♭m7 E♭7 A♭maj7 B♭7(♯11)
ro - man - tic set - ting are so hyp - no - tized by the love - ly
C
E♭6 Cm7 Fm9 B♭7 E♭6 Cm7 D♭7(♯11) Fm9 B♭7sus
eve - ning sum - mer breeze, warb - ling of a mead-ow-lark, moon-light in Ver -
1
E♭6
mont.
2
E♭6 F7 E7 E♭6
RIT.
mont. You and I and moon-light in Ver - mont.

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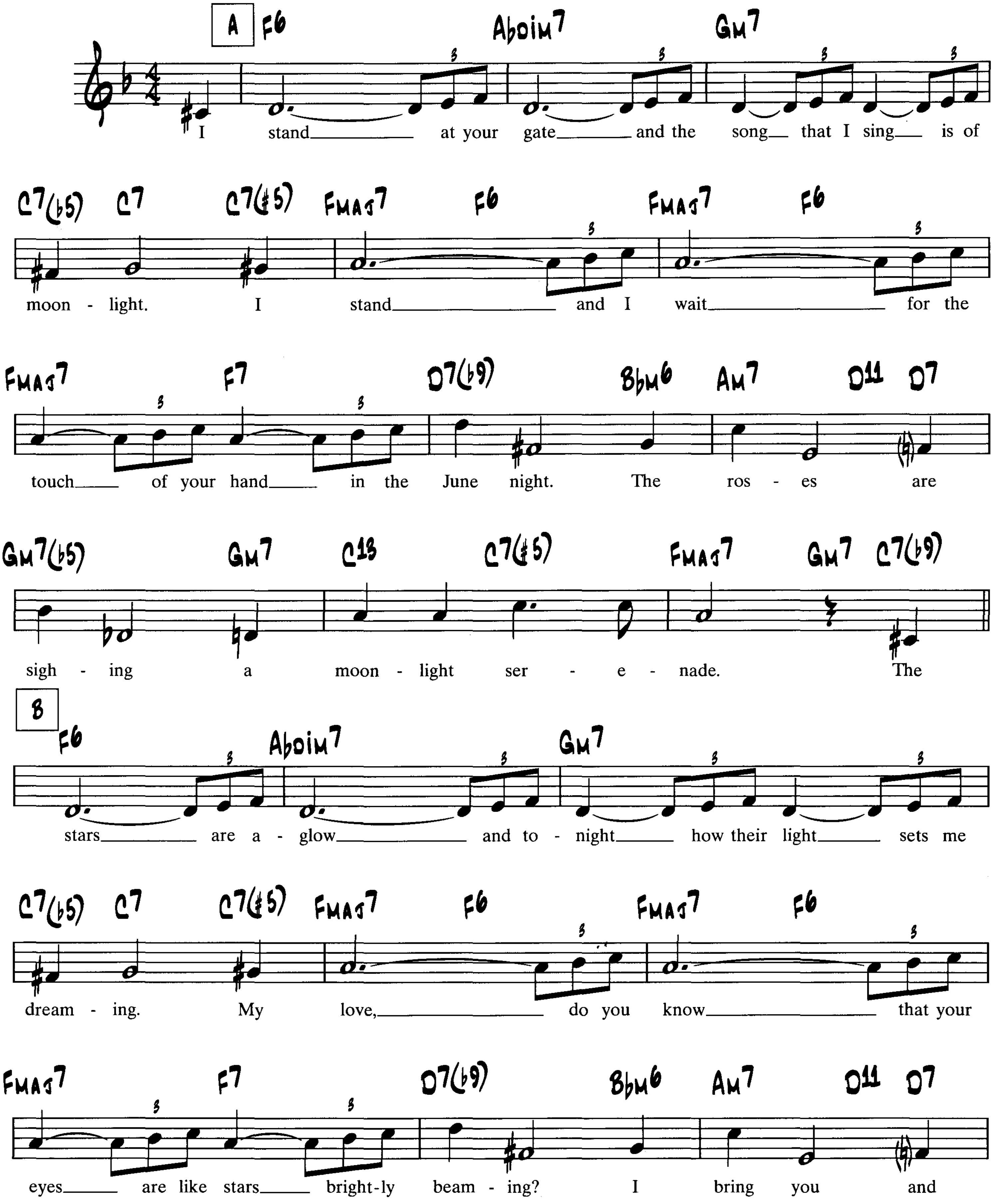
MOONLIGHT SERENADE

MUSIC BY GLENN MILLER
LYRIC BY MITCHELL PARISH

SLOW MED.


A
F6 Abdim7 Gm7
I stand at your gate and the song that I sing is of
C7(b5) C7 C7(#5) Fmaj7 F6 Fmaj7 F6
moon - light. I stand and I wait for the
Fmaj7 F7 D7(b9) Bbm6 Am7 D11 D7
touch of your hand in the June night. The ros - es are
Gm7(b5) Gm7 C13 C7(#5) Fmaj7 Gm7 C7(b9)
sigh - ing a moon - light ser - e - nade. The
B
F6 Abdim7 Gm7
stars are a - glow and to - night how their light sets me
C7(b5) C7 C7(#5) Fmaj7 F6 Fmaj7 F6
dream - ing. My love, do you know that your
Fmaj7 F7 D7(b9) Bbm6 Am7 D11 D7
eyes are like stars bright-ly beam - ing? I bring you and

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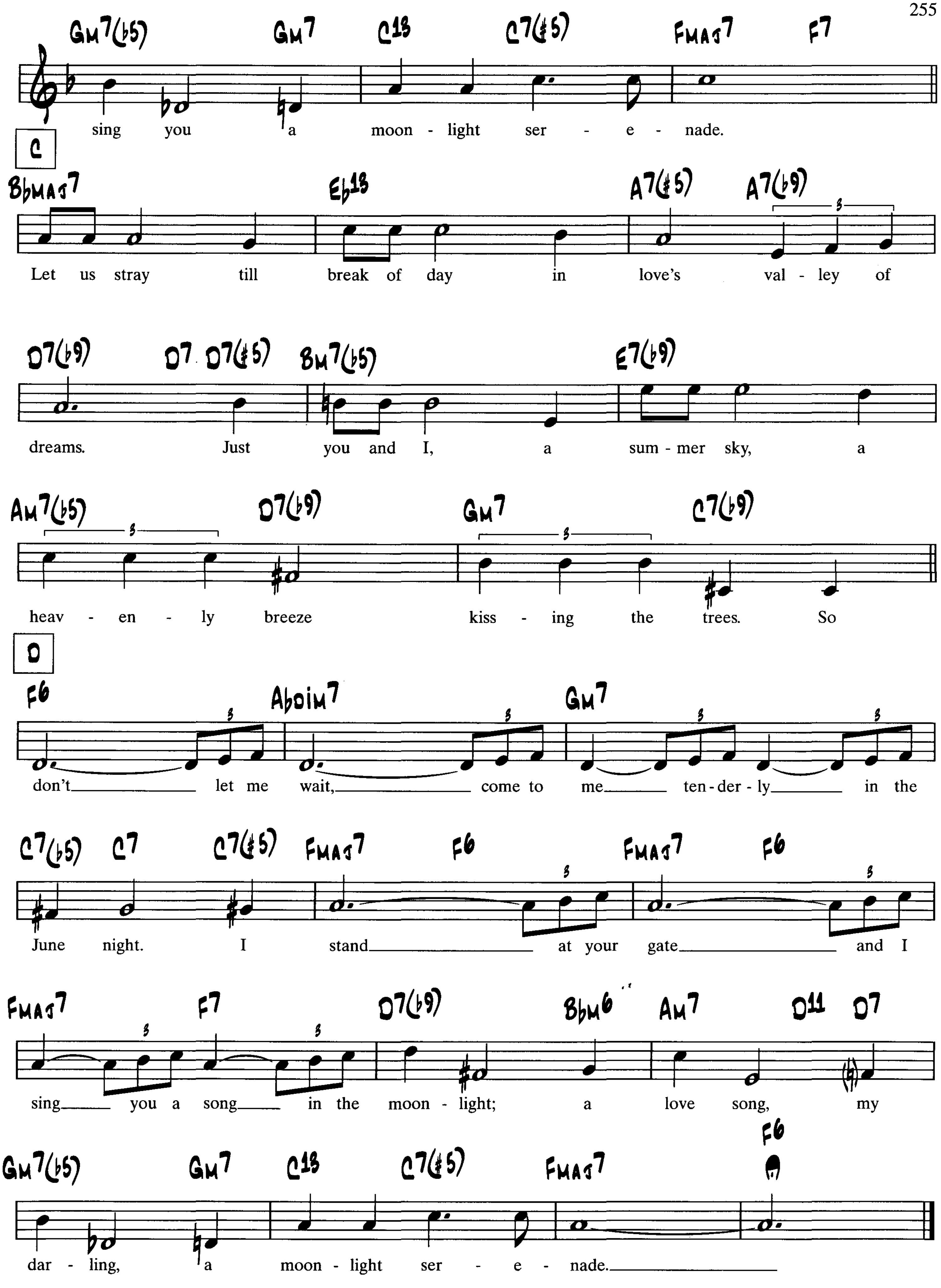
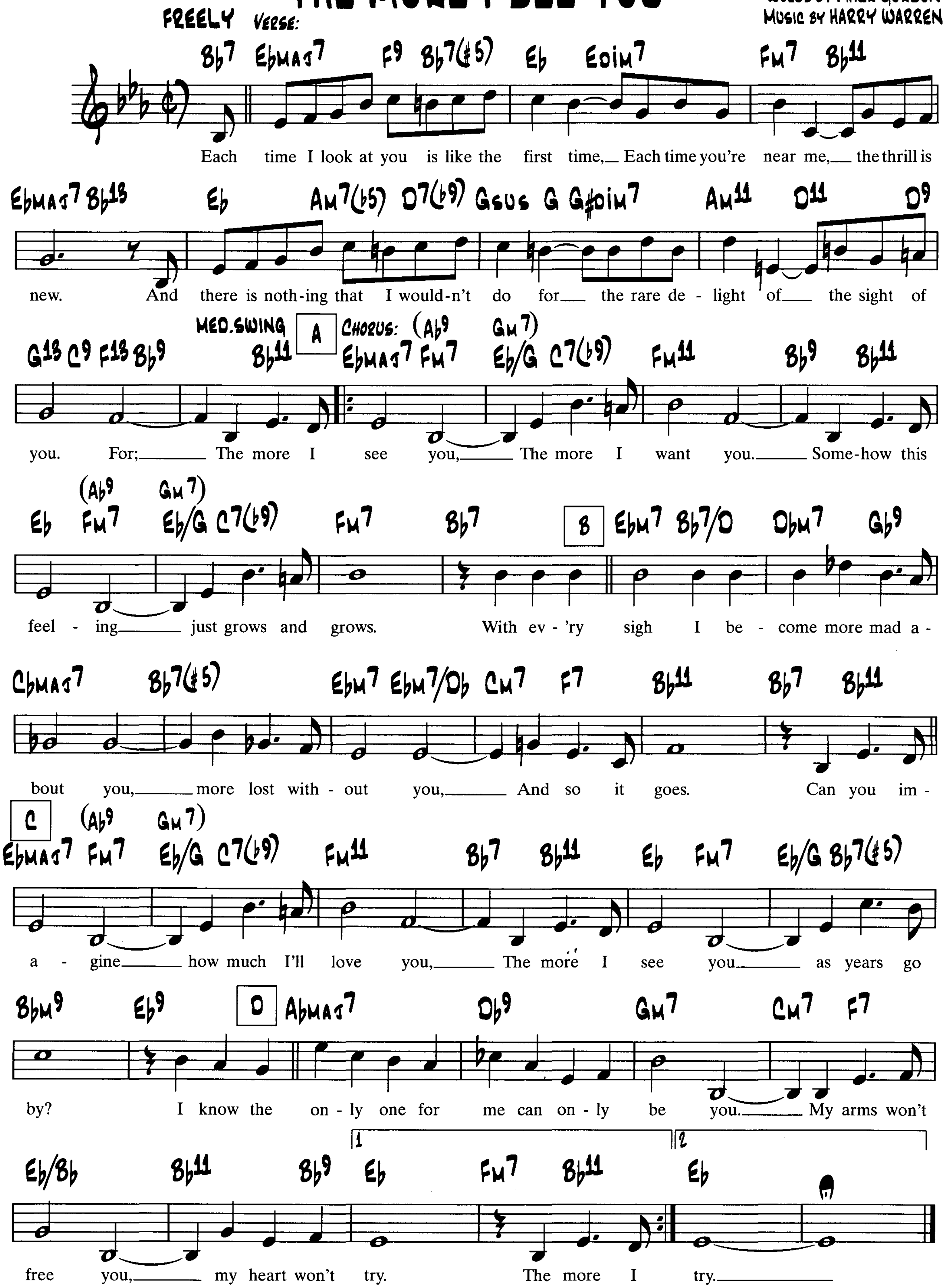

GM7(♭5) GM7 C13 C7(♯5) FMA7 F7
sing you a moon - light ser - e - nade.
C
B♭MA7 E♭13 A7(♯5) A7(♭9)
Let us stray till break of day in love's val - ley of
D7(♭9) D7 D7(♯5) BM7(♭5) E7(♭9)
dreams. Just you and I, a sum - mer sky, a
AM7(♭5) D7(♭9) GM7 C7(♭9)
heav - en - ly breeze kiss - ing the trees. So
D
F6 A♭DIM7 GM7
don't let me wait, come to me ten - der - ly in the
C7(♭5) C7 C7(♯5) FMA7 F6 FMA7 F6
June night. I stand at your gate and I
FMA7 F7 D7(♭9) B♭M6 AM7 D11 D7
sing you a song in the moon - light; a love song, my
GM7(♭5) GM7 C13 C7(♯5) FMA7 F6
dar - ling, a moon - light ser - e - nade.

THE MORE I SEE YOU

WORDS BY MACK GORDON
MUSIC BY HARRY WARREN


FREELY
VERSE:
Bb7 EbMAJ7 F9 Bb7(#5) Eb EDIM7 FM7 Bb11
Each time I look at you is like the first time, Each time you're near me, the thrill is
EbMAJ7 Bb13 Eb AM7(b5) D7(b9) GSUS G G#DIM7 AM11 D11 D9
new. And there is noth-ing that I would-n't do for the rare de - light of the sight of
G13 C9 F13 Bb9 Bb11
MED. SWING
A
CHORUS: (Ab9 GM7)
EbMAJ7 FM7 Eb/G C7(b9) FM11 Bb9 Bb11
you. For; The more I see you, The more I want you. Some-how this
(Ab9 GM7)
Eb FM7 Eb/G C7(b9) FM7 Bb7
B
EbM7 Bb7/D DbM7 Gb9
feel - ing just grows and grows. With ev - 'ry sigh I be - come more mad a -
CbMAJ7 Bb7(#5) EbM7 EbM7/Db CM7 F7 Bb11 Bb7 Bb11
bout you, more lost with - out you, And so it goes. Can you im -
C
(Ab9 GM7)
EbMAJ7 FM7 Eb/G C7(b9) FM11 Bb7 Bb11 Eb FM7 Eb/G Bb7(#5)
a - gine how much I'll love you, The more I see you as years go
BbM9 Eb9
D
AbMAJ7 Db9 GM7 CM7 F7
by? I know the on - ly one for me can on - ly be you. My arms won't
1
2
Eb/Bb Bb11 Bb9 Eb FM7 Bb11 Eb
free you, my heart won't try. The more I try.

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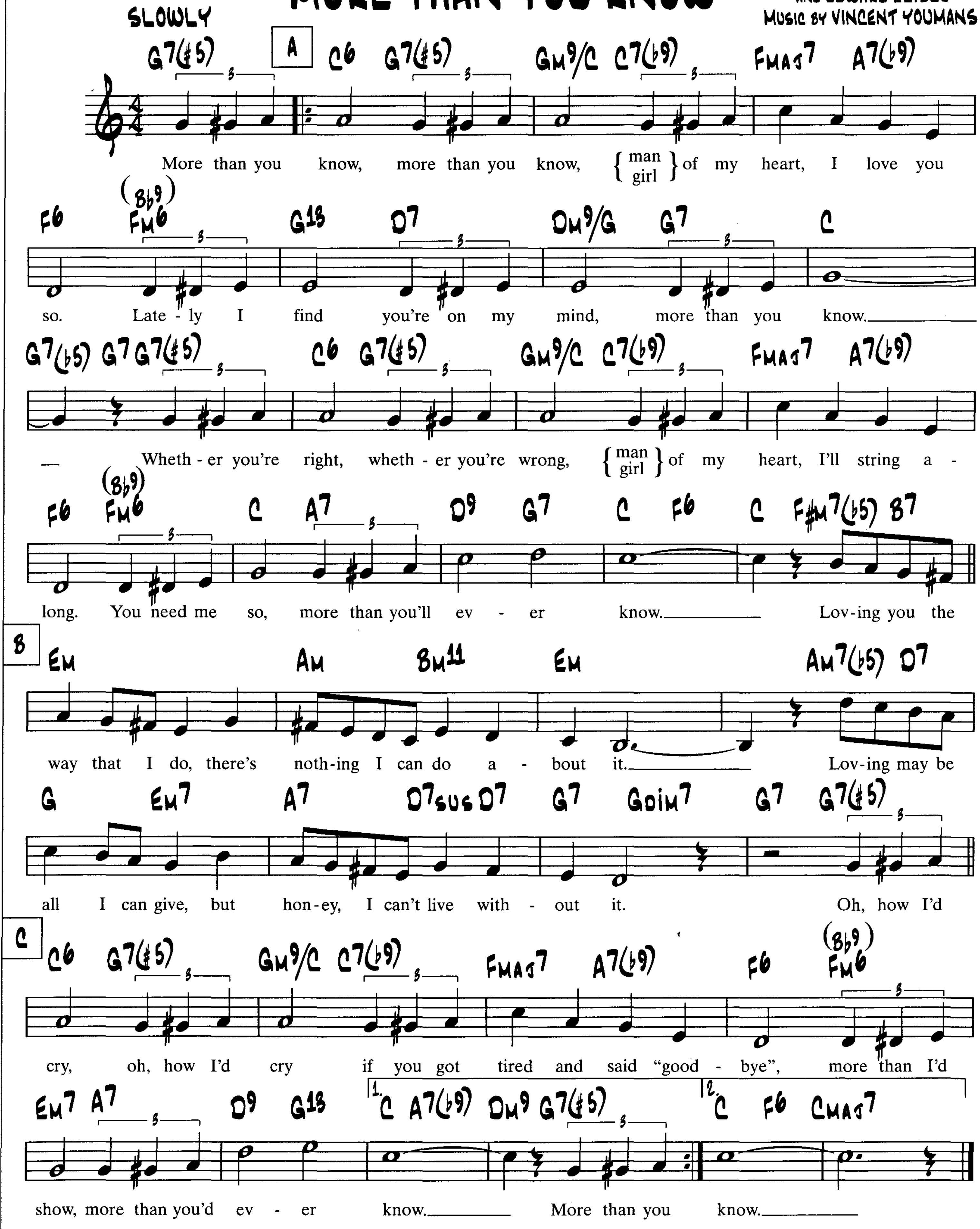
MORE THAN YOU KNOW

WORDS BY WILLIAM ROSE
AND EDWARD ELISCU
MUSIC BY VINCENT YOUMANS


SLOWLY
A
G7(#5) C6 G7(#5) Gm9/C C7(b9) Fmaj7 A7(b9)
More than you know, more than you know, {man / girl} of my heart, I love you
F6 Fm6 (Bb9) G13 D7 Dm9/G G7 C
so. Late - ly I find you're on my mind, more than you know.
G7(b5) G7 G7(#5) C6 G7(#5) Gm9/C C7(b9) Fmaj7 A7(b9)
Wheth - er you're right, wheth - er you're wrong, {man / girl} of my heart, I'll string a -
F6 Fm6 (Bb9) C A7 D9 G7 C F6 C F#m7(b5) B7
long. You need me so, more than you'll ev - er know. Lov-ing you the
B
Em Am Bm11 Em Am7(b5) D7
way that I do, there's noth-ing I can do a - bout it. Lov-ing may be
G Em7 A7 D7sus D7 G7 Gdim7 G7 G7(#5)
all I can give, but hon-ey, I can't live with - out it. Oh, how I'd
C
C6 G7(#5) Gm9/C C7(b9) Fmaj7 A7(b9) F6 Fm6 (Bb9)
cry, oh, how I'd cry if you got tired and said "good - bye", more than I'd
Em7 A7 D9 G13 1. C A7(b9) Dm9 G7(#5) 2. C F6 Cmaj7
show, more than you'd ev - er know. More than you know.

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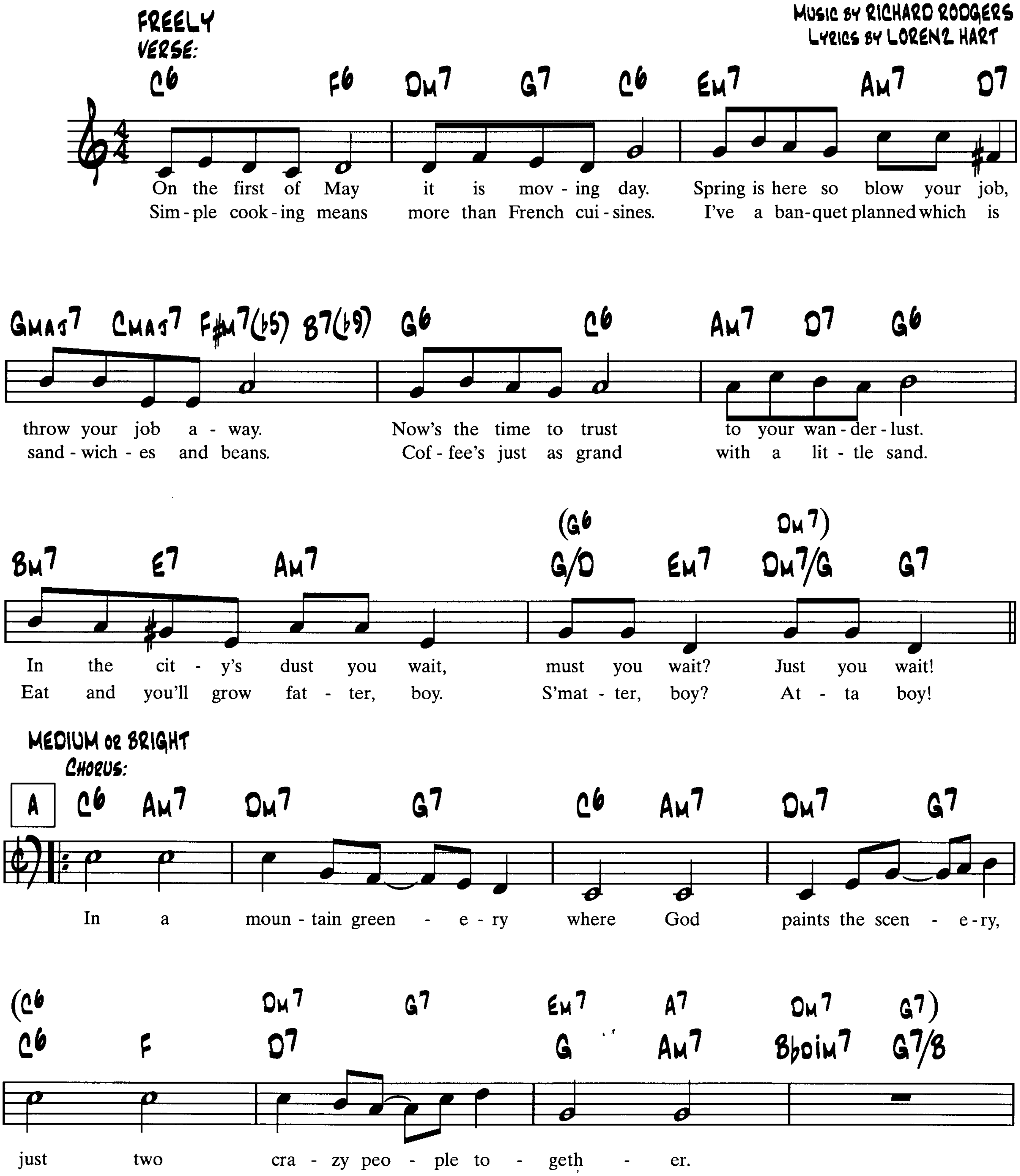
MOUNTAIN GREENERY

MUSIC BY RICHARD RODGERS
LYRICS BY LORENZ HART


FREELY
VERSE:
C6 F6 DM7 G7 C6 EM7 AM7 D7
On the first of May it is mov - ing day. Spring is here so blow your job,
Sim - ple cook - ing means more than French cui - sines. I've a ban - quet planned which is
GMAJ7 CMAJ7 F#M7(♭5) B7(♭9) G6 C6 AM7 D7 G6
throw your job a - way. Now's the time to trust to your wan - der - lust.
sand - wich - es and beans. Cof - fee's just as grand with a lit - tle sand.
BM7 E7 AM7 (G6 DM7) G/D EM7 DM7/G G7
In the cit - y's dust you wait, must you wait? Just you wait!
Eat and you'll grow fat - ter, boy. S'mat - ter, boy? At - ta boy!
MEDIUM OR BRIGHT
CHORUS:
A
C6 AM7 DM7 G7 C6 AM7 DM7 G7
In a moun - tain green - e - ry where God paints the scen - e - ry,
(C6 DM7 G7 EM7 A7 DM7 G7)
C6 F D7 G AM7 B♭DIM7 G7/B
just two cra - zy peo - ple to - geth - er.

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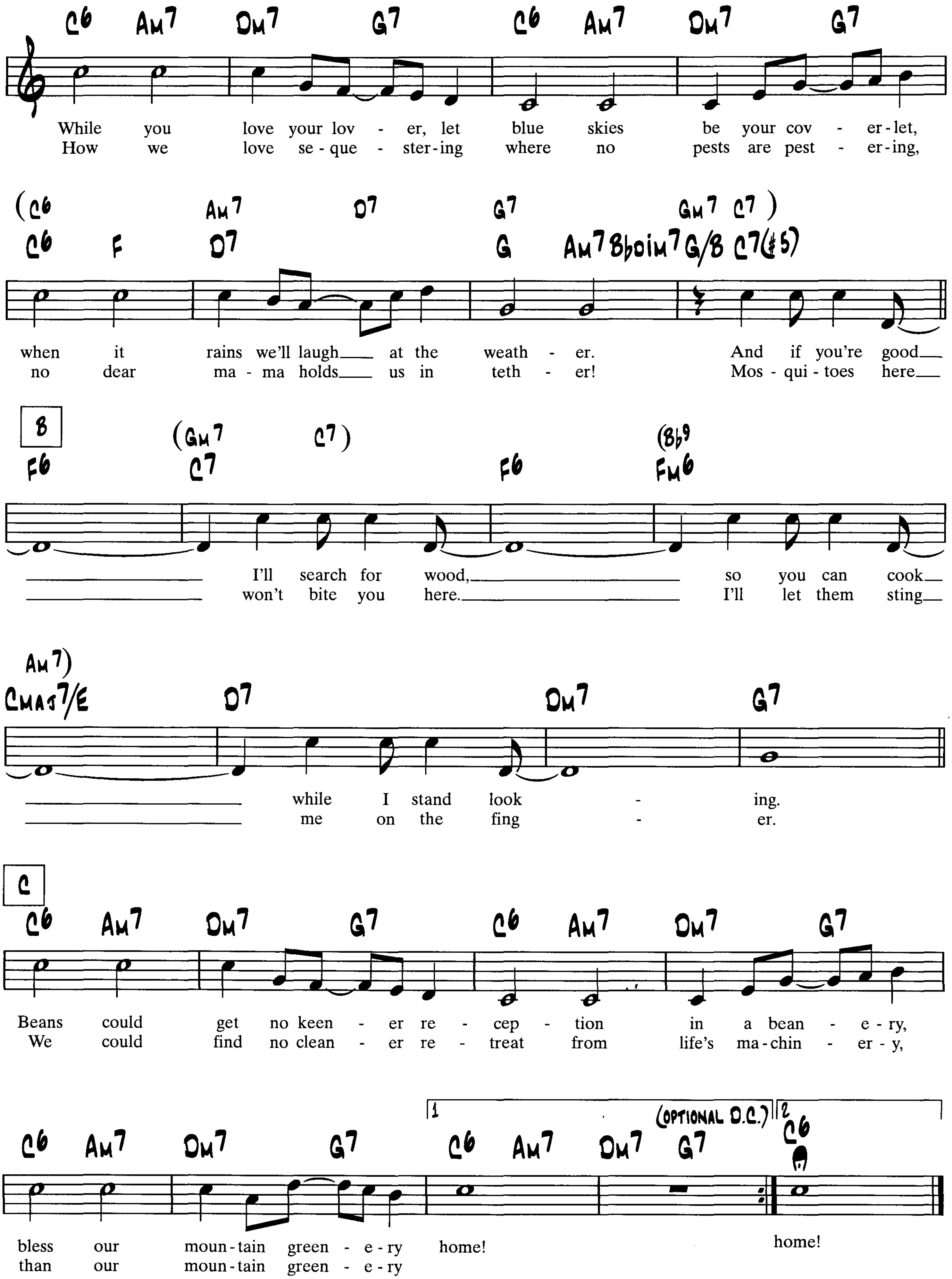
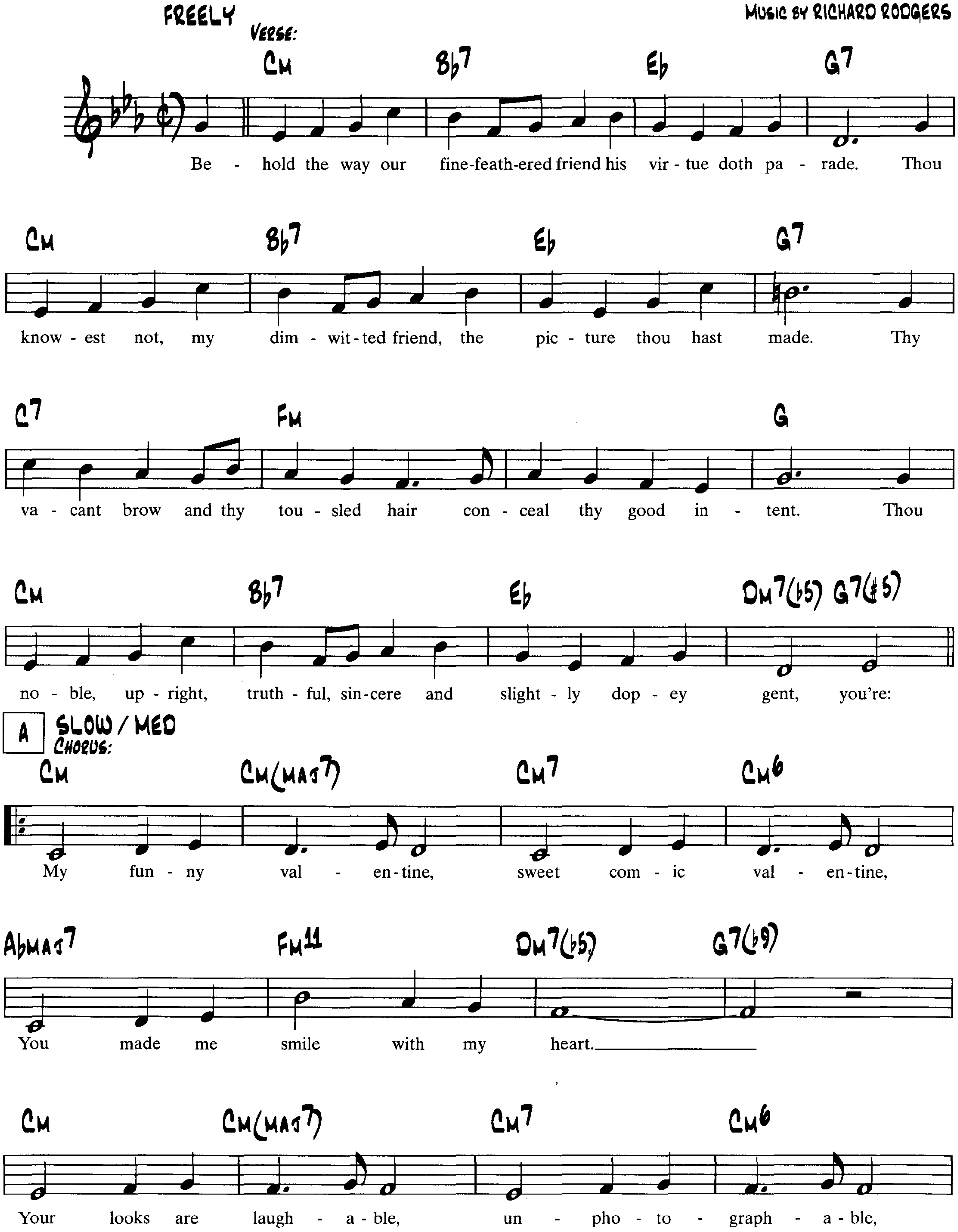

C6 AM7 DM7 G7 C6 AM7 DM7 G7
While you love your lov - er, let blue skies be your cov - er-let,
How we love se-que - ster-ing where no pests are pest - er-ing,
(C6 AM7 D7 G7 GM7 C7)
C6 F D7 G AM7 Bbdim7 G/B C7(#5)
when it rains we'll laugh at the weath - er. And if you're good
no dear ma - ma holds us in teth - er! Mos - qui - toes here
B
(GM7 C7) (Bb9
F6 C7 F6 FM6
I'll search for wood, so you can cook
won't bite you here. I'll let them sting
AM7)
CMAJ7/E D7 DM7 G7
while I stand look - ing.
me on the fing - er.
C
C6 AM7 DM7 G7 C6 AM7 DM7 G7
Beans could get no keen - er re - cep - tion in a bean - e-ry,
We could find no clean - er re - treat from life's ma-chin - er-y,
1 (OPTIONAL D.C.) 2
C6 AM7 DM7 G7 C6 AM7 DM7 G7 C6
bless our moun-tain green - e-ry home! home!
than our moun-tain green - e-ry

MY FUNNY VALENTINE

WORDS BY LORENZ HART
MUSIC BY RICHARD RODGERS


FREELY
VERSE:
CM Bb7 Eb G7
Be - hold the way our fine-feath-ered friend his vir - tue doth pa - rade. Thou
CM Bb7 Eb G7
know - est not, my dim - wit - ted friend, the pic - ture thou hast made. Thy
C7 FM G
va - cant brow and thy tou - sled hair con - ceal thy good in - tent. Thou
CM Bb7 Eb DM7(b5) G7(#5)
no - ble, up - right, truth - ful, sin-cere and slight - ly dop - ey gent, you're:
A
SLOW / MED
CHORUS:
CM CM(MAJ7) CM7 CM6
My fun - ny val - en - tine, sweet com - ic val - en - tine,
AbMAJ7 FM11 DM7(b5) G7(b9)
You made me smile with my heart.
CM CM(MAJ7) CM7 CM6
Your looks are laugh - a - ble, un - pho - to - graph - a - ble,

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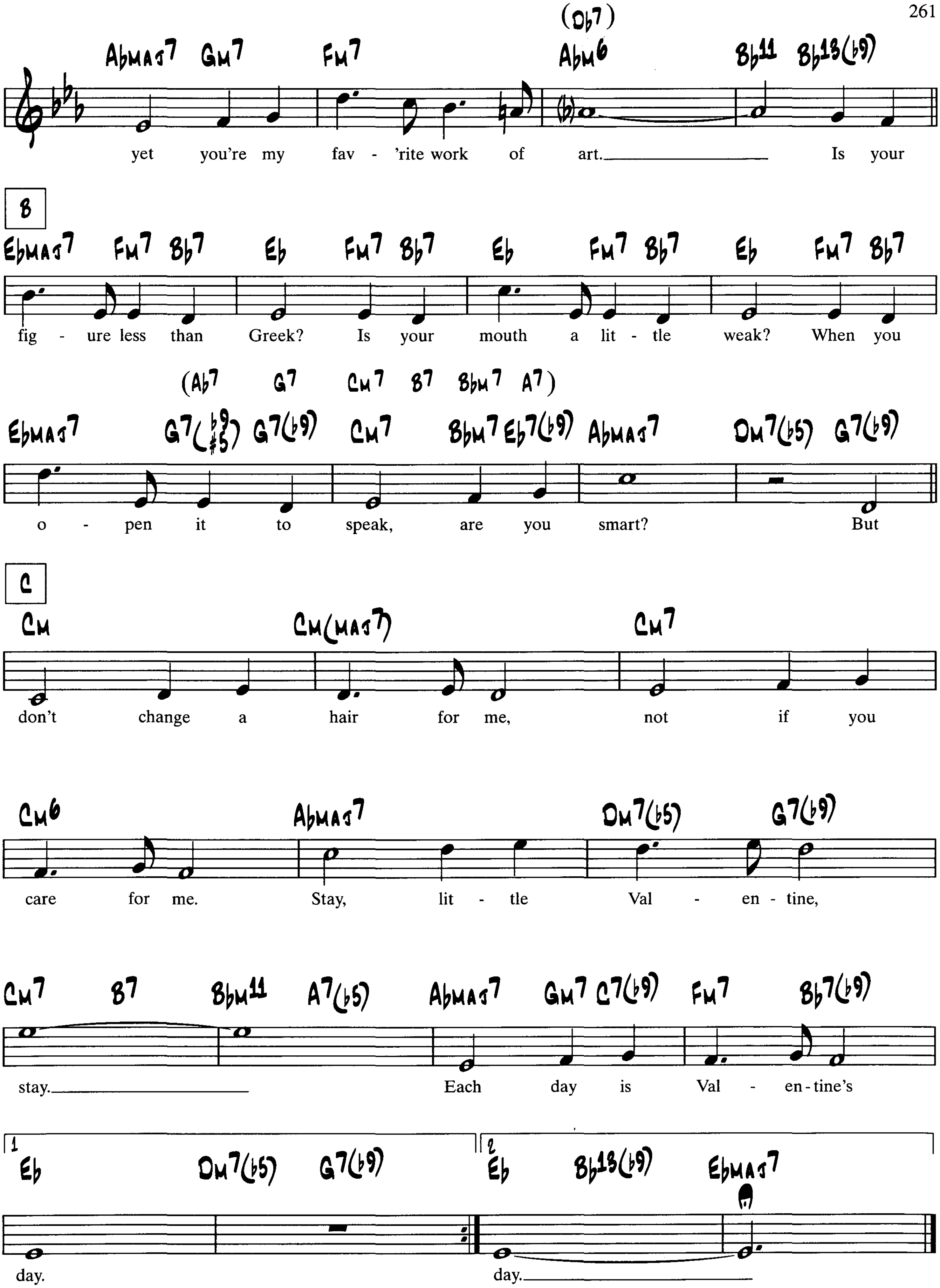
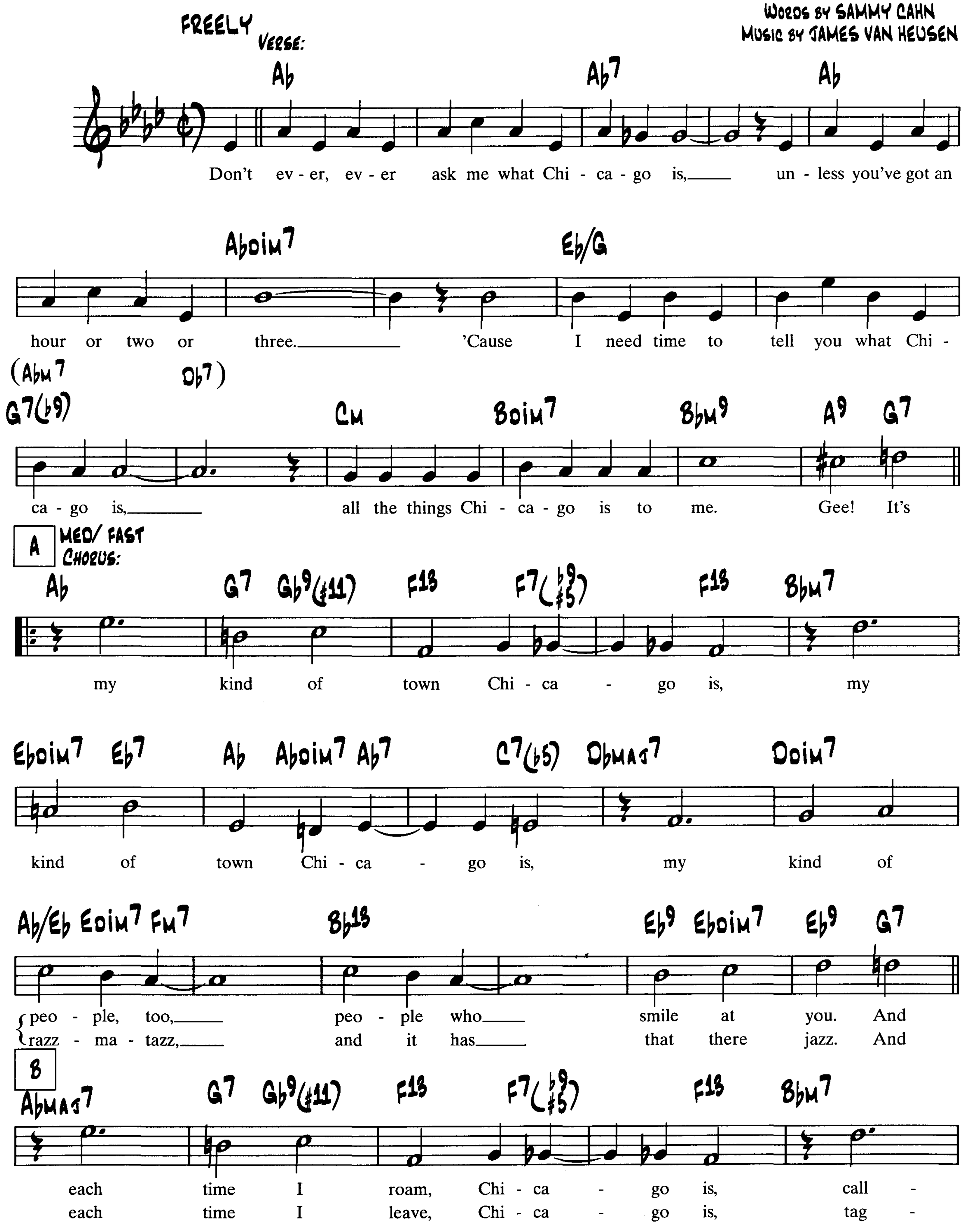

(D♭7)
A♭MAJ7 GM7 FM7 A♭M6 B♭11 B♭13(♭9)
yet you're my fav - 'rite work of art. Is your
B
E♭MAJ7 FM7 B♭7 E♭ FM7 B♭7 E♭ FM7 B♭7 E♭ FM7 B♭7
fig - ure less than Greek? Is your mouth a lit - tle weak? When you
(A♭7 G7 CM7 B7 B♭M7 A7)
E♭MAJ7 G7(♭9 ♯5) G7(♭9) CM7 B♭M7 E♭7(♭9) A♭MAJ7 DM7(♭5) G7(♭9)
o - pen it to speak, are you smart? But
C
CM CM(MAJ7) CM7
don't change a hair for me, not if you
CM6 A♭MAJ7 DM7(♭5) G7(♭9)
care for me. Stay, lit - tle Val - en - tine,
CM7 B7 B♭M11 A7(♭5) A♭MAJ7 GM7 C7(♭9) FM7 B♭7(♭9)
stay. Each day is Val - en - tine's
1
E♭ DM7(♭5) G7(♭9)
day.
2
E♭ B♭13(♭9) E♭MAJ7
day.

MY KIND OF TOWN (CHICAGO IS)

WORDS BY SAMMY CAHN
MUSIC BY JAMES VAN HEUSEN


FREELY
VERSE:
Ab Ab7 Ab
Don't ev - er, ev - er ask me what Chi - ca - go is, un - less you've got an
Abdim7 Eb/G
hour or two or three. 'Cause I need time to tell you what Chi -
(Abm7 Db7)
G7(b9) Cm Bdim7 Bbm9 A9 G7
ca - go is, all the things Chi - ca - go is to me. Gee! It's
A
MED/ FAST
CHORUS:
Ab G7 Gb9(#11) F13 F7(b9/#5) F13 Bbm7
my kind of town Chi - ca - go is, my
Ebdim7 Eb7 Ab Abdim7 Ab7 C7(b5) Dbmaj7 Ddim7
kind of town Chi - ca - go is, my kind of
Ab/Eb Edim7 Fm7 Bb13 Eb9 Ebdim7 Eb9 G7
peo - ple, too, peo - ple who smile at you. And
razz - ma - tazz, and it has that there jazz. And
B
Abmaj7 G7 Gb9(#11) F13 F7(b9/#5) F13 Bbm7
each time I roam, Chi - ca - go is, call -
each time I leave, Chi - ca - go is, tag -

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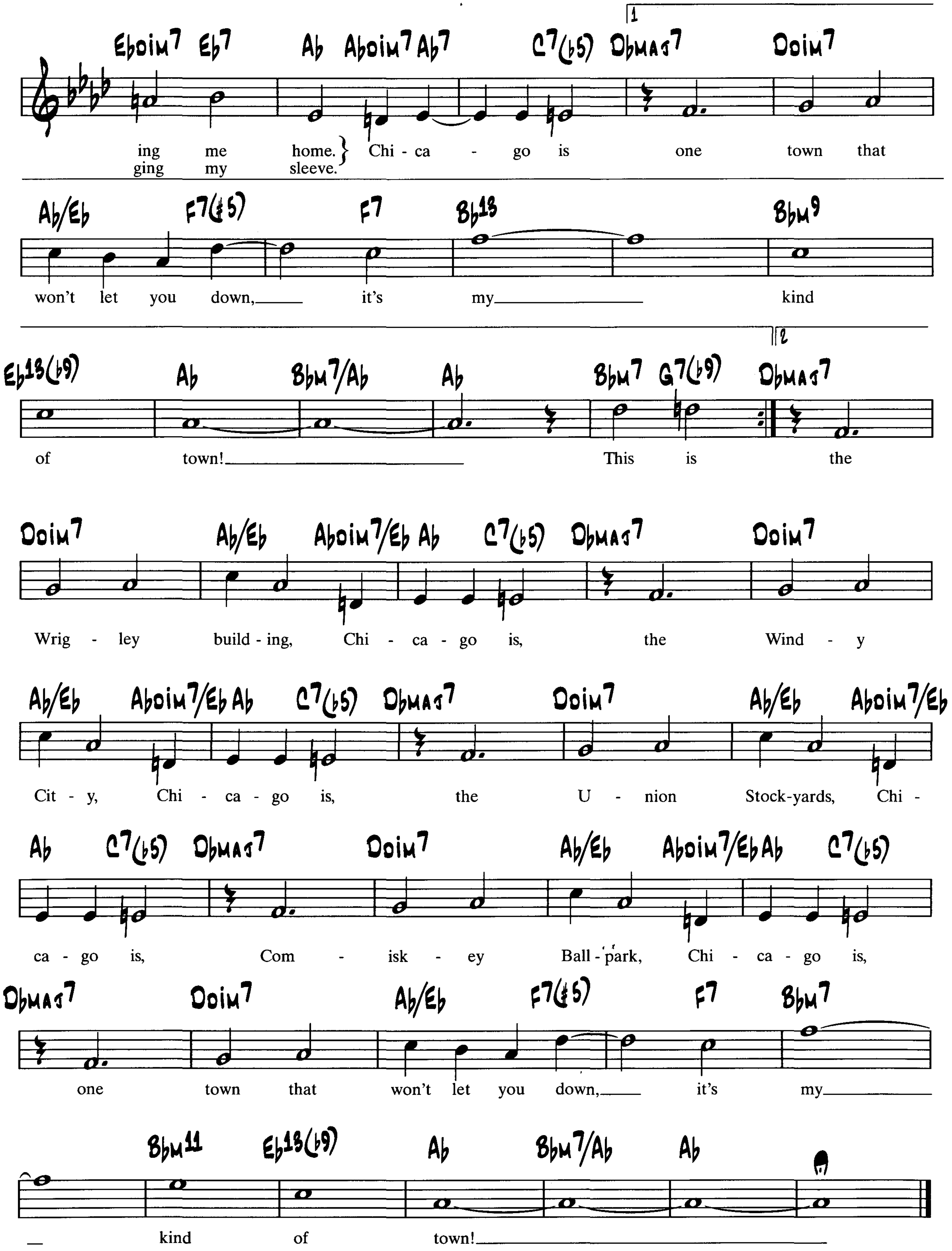
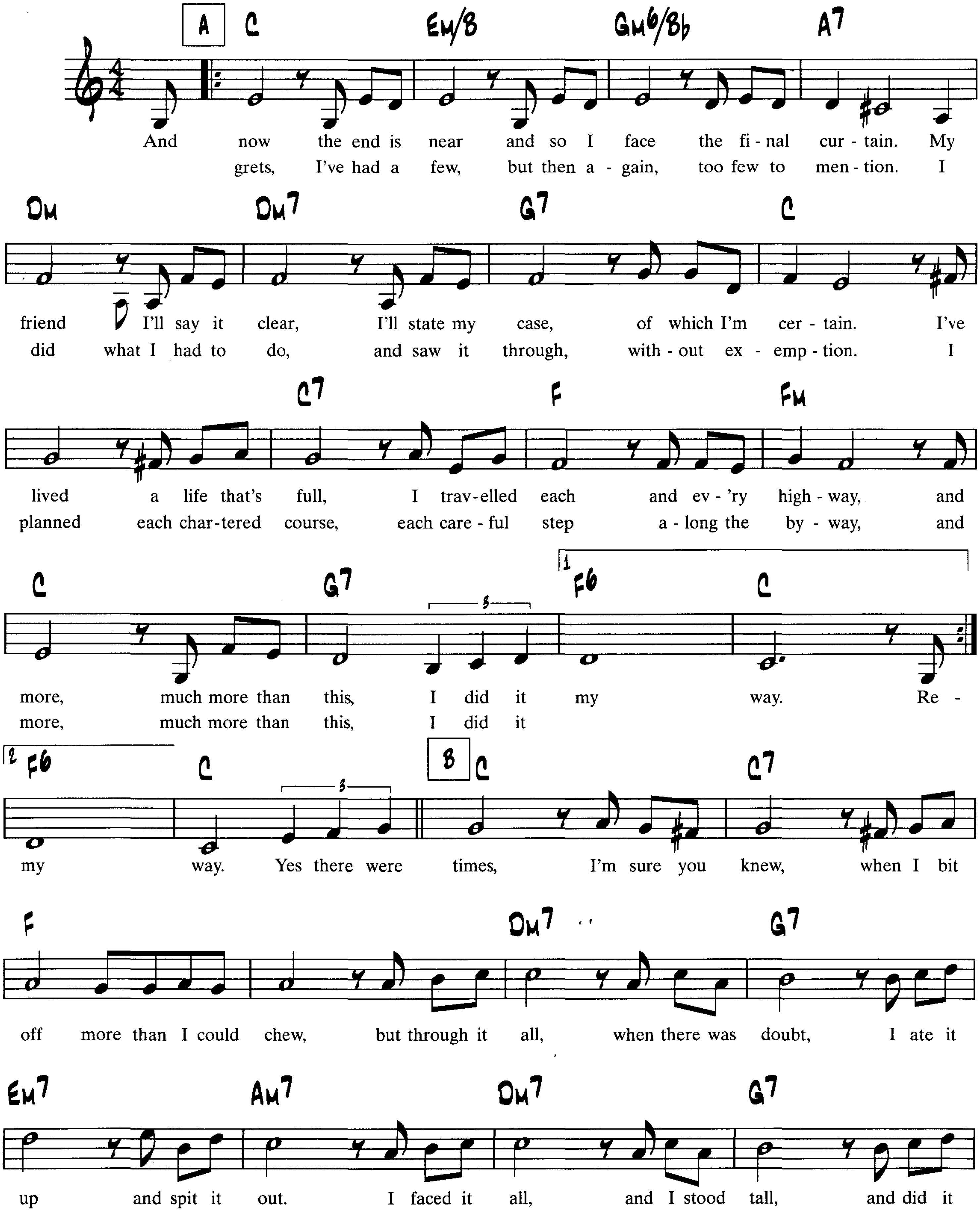

E♭dim7 E♭7 A♭ A♭dim7 A♭7 C7(♭5) D♭maj7 Ddim7
1
ing me home. } Chi - ca - go is one town that
ging my sleeve.
A♭/E♭ F7(♯5) F7 B♭13 B♭m9
won't let you down, it's my kind
E♭13(♭9) A♭ B♭m7/A♭ A♭ B♭m7 G7(♭9) D♭maj7
2
of town! This is the
Ddim7 A♭/E♭ A♭dim7/E♭ A♭ C7(♭5) D♭maj7 Ddim7
Wrig - ley build - ing, Chi - ca - go is, the Wind - y
A♭/E♭ A♭dim7/E♭ A♭ C7(♭5) D♭maj7 Ddim7 A♭/E♭ A♭dim7/E♭
Cit - y, Chi - ca - go is, the U - nion Stock-yards, Chi -
A♭ C7(♭5) D♭maj7 Ddim7 A♭/E♭ A♭dim7/E♭ A♭ C7(♭5)
ca - go is, Com - isk - ey Ball - park, Chi - ca - go is,
D♭maj7 Ddim7 A♭/E♭ F7(♯5) F7 B♭m7
one town that won't let you down, it's my
B♭m11 E♭13(♭9) A♭ B♭m7/A♭ A♭
kind of town!

MY WAY

WORDS BY PAUL ANKA
MUSIC BY JACQUES REVAUX AND CLAUDE FRANCOIS

MODERATELY SLOW


A
C
Em/B
Gm6/Bb
A7
And now the end is near and so I face the fi - nal cur - tain. My
grets, I've had a few, but then a - gain, too few to men - tion. I
Dm
Dm7
G7
C
friend I'll say it clear, I'll state my case, of which I'm cer - tain. I've
did what I had to do, and saw it through, with - out ex - emp - tion. I
C7
F
Fm
lived a life that's full, I trav-elled each and ev - 'ry high - way, and
planned each char-tered course, each care - ful step a - long the by - way, and
C
G7
3
1
F6
C
more, much more than this, I did it my way. Re -
more, much more than this, I did it
2
F6
C
3
B
C
C7
my way. Yes there were times, I'm sure you knew, when I bit
F
Dm7
G7
off more than I could chew, but through it all, when there was doubt, I ate it
Em7
Am7
Dm7
G7
up and spit it out. I faced it all, and I stood tall, and did it

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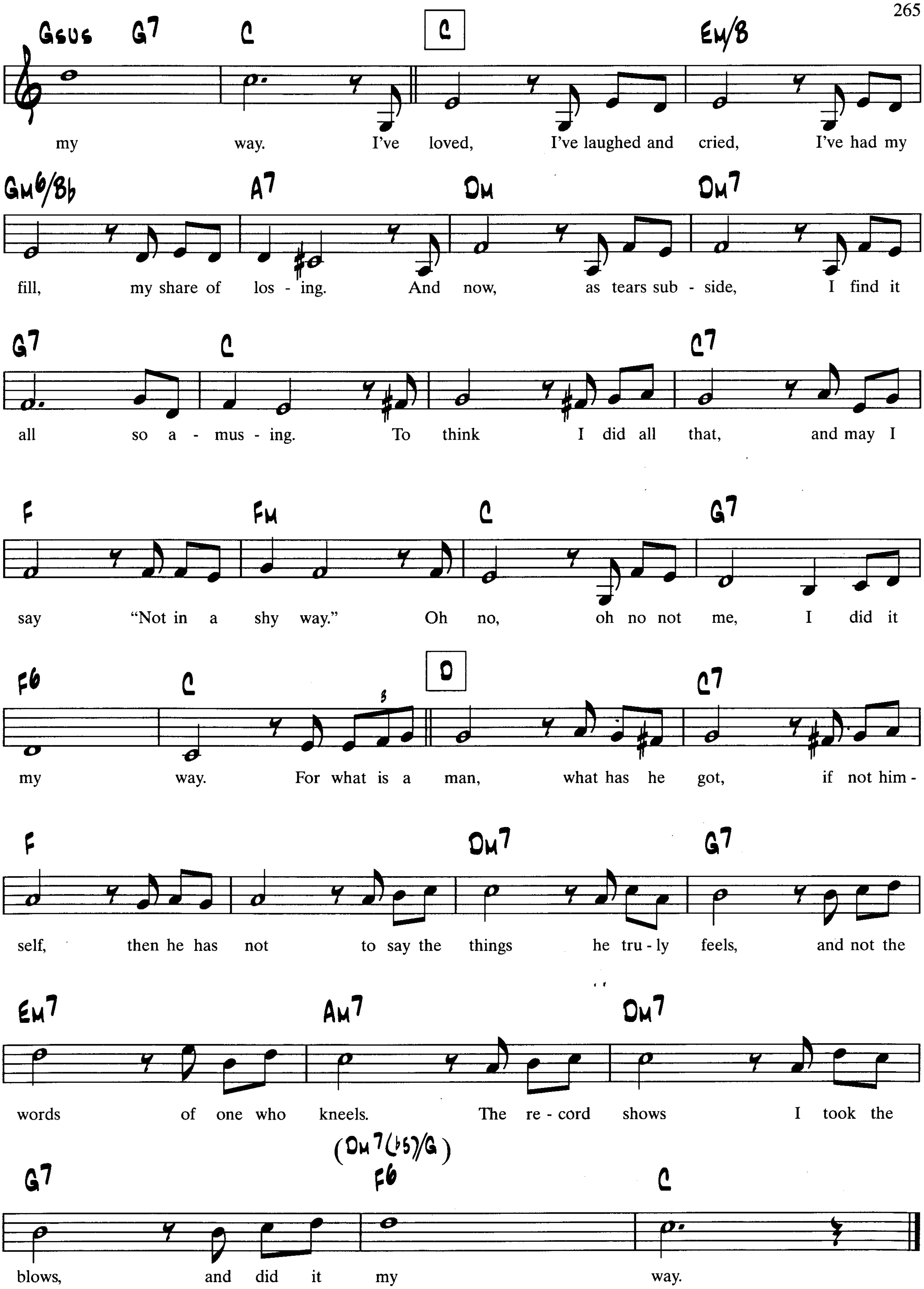
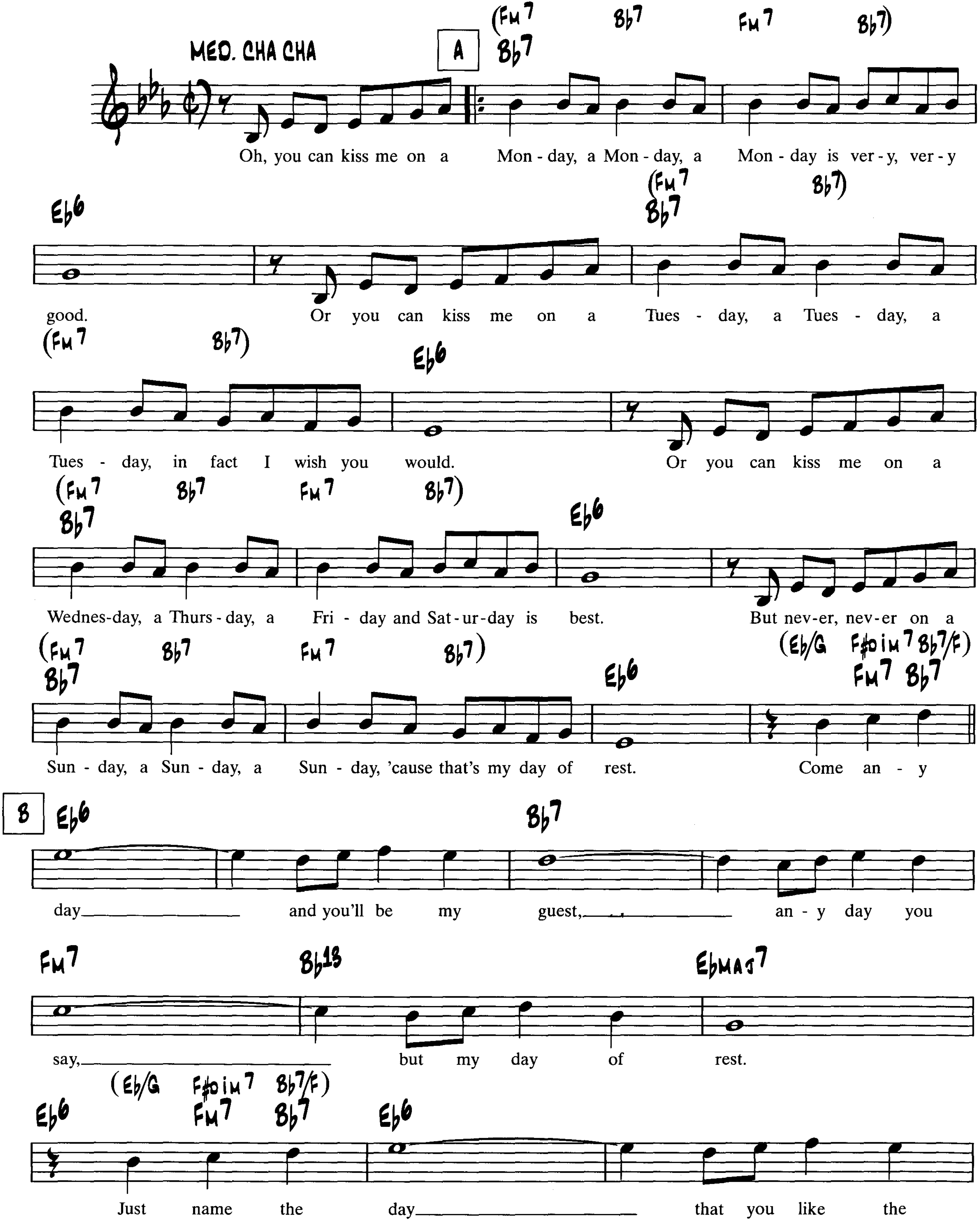

Gsus G7 C C Em/B
my way. I've loved, I've laughed and cried, I've had my
Gm6/Bb A7 Dm Dm7
fill, my share of los - ing. And now, as tears sub - side, I find it
G7 C C7
all so a - mus - ing. To think I did all that, and may I
F Fm C G7
say "Not in a shy way." Oh no, oh no not me, I did it
F6 C D C7
my way. For what is a man, what has he got, if not him -
3
F Dm7 G7
self, then he has not to say the things he tru - ly feels, and not the
Em7 Am7 Dm7
words of one who kneels. The re - cord shows I took the
(Dm7(b5)/G)
G7 F6 C
blows, and did it my way.

NEVER ON SUNDAY

MUSIC BY MANOS HADJIDAKIS
LYRIC BY BILLY TOWNE


MED. CHA CHA
A
(Fm7 Bb7 Fm7 Bb7)
Bb7
Oh, you can kiss me on a Mon - day, a Mon - day, a Mon - day is ver - y, ver - y
Eb6
(Fm7 Bb7)
Bb7
good. Or you can kiss me on a Tues - day, a Tues - day, a
(Fm7 Bb7)
Eb6
Tues - day, in fact I wish you would. Or you can kiss me on a
(Fm7 Bb7 Fm7 Bb7)
Bb7
Eb6
Wednes-day, a Thurs - day, a Fri - day and Sat - ur - day is best. But nev - er, nev - er on a
(Fm7 Bb7 Fm7 Bb7)
Bb7
Eb6
(Eb/G F#dim7 Bb7/F)
Fm7 Bb7
Sun - day, a Sun - day, a Sun - day, 'cause that's my day of rest. Come an - y
B
Eb6
Bb7
day and you'll be my guest, an - y day you
Fm7
Bb13
Ebmaj7
say, but my day of rest.
(Eb/G F#dim7 Bb7/F)
Eb6
Fm7 Bb7
Eb6
Just name the day that you like the

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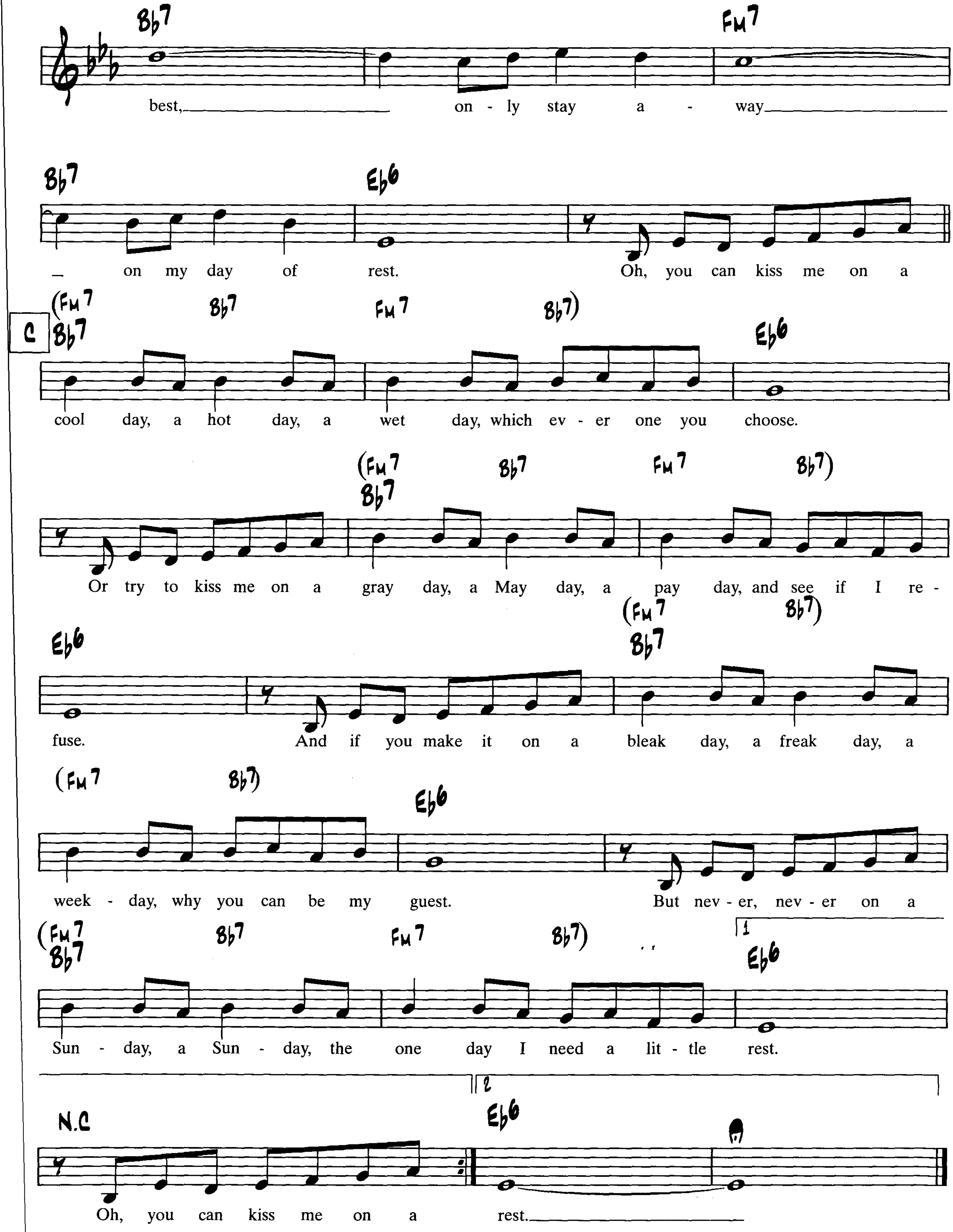
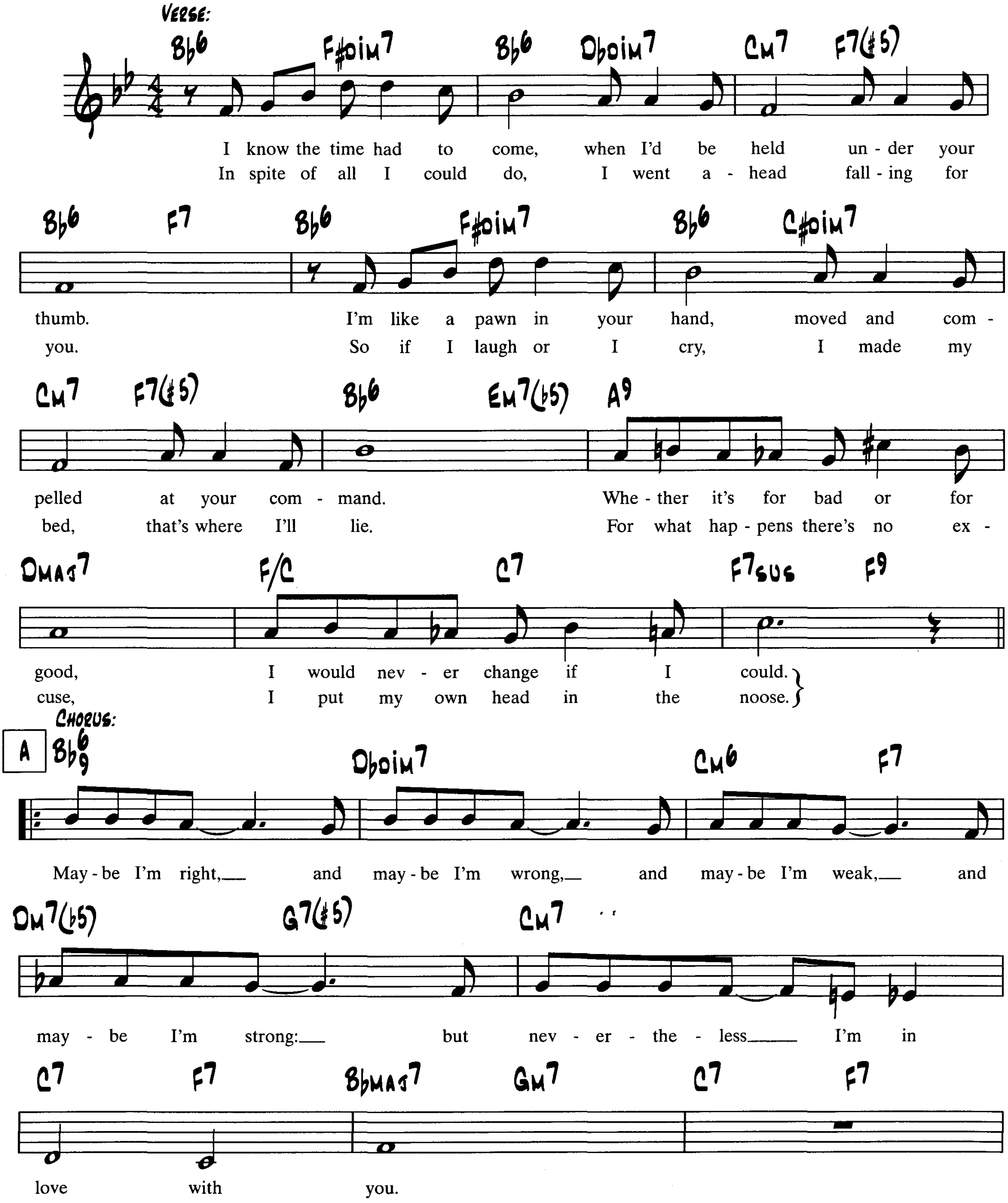

B♭7
Fm7
best, on - ly stay a - way
B♭7
E♭6
on my day of rest. Oh, you can kiss me on a
C
(Fm7 B♭7 Fm7 B♭7)
B♭7
E♭6
cool day, a hot day, a wet day, which ev - er one you choose.
(Fm7 B♭7 Fm7 B♭7)
B♭7
Or try to kiss me on a gray day, a May day, a pay day, and see if I re -
E♭6
(Fm7 B♭7)
B♭7
fuse. And if you make it on a bleak day, a freak day, a
(Fm7 B♭7)
E♭6
week - day, why you can be my guest. But nev - er, nev - er on a
(Fm7 B♭7 Fm7 B♭7)
B♭7
1
E♭6
Sun - day, a Sun - day, the one day I need a lit - tle rest.
N.C
2
E♭6
Oh, you can kiss me on a rest.

NEVERTHELESS

(I'M IN LOVE WITH YOU)

MODERATELY

WORDS AND MUSIC BY BERT KALMAR AND HARRY RUBY


VERSE:
Bb6 F#dim7 Bb6 Dbdim7 Cm7 F7(#5)
I know the time had to come, when I'd be held un - der your
In spite of all I could do, I went a - head fall - ing for
Bb6 F7 Bb6 F#dim7 Bb6 C#dim7
thumb. I'm like a pawn in your hand, moved and com -
you. So if I laugh or I cry, I made my
Cm7 F7(#5) Bb6 Em7(b5) A9
pelled at your com - mand. Whe - ther it's for bad or for
bed, that's where I'll lie. For what hap - pens there's no ex -
Dmaj7 F/C C7 F7sus F9
good, I would nev - er change if I could.
cuse, I put my own head in the noose.
CHORUS:
A
Bb6/9 Dbdim7 Cm6 F7
May - be I'm right, and may - be I'm wrong, and may - be I'm weak, and
Dm7(b5) G7(#5) Cm7
may - be I'm strong: but nev - er - the - less I'm in
C7 F7 Bbmaj7 Gm7 C7 F7
love with you.

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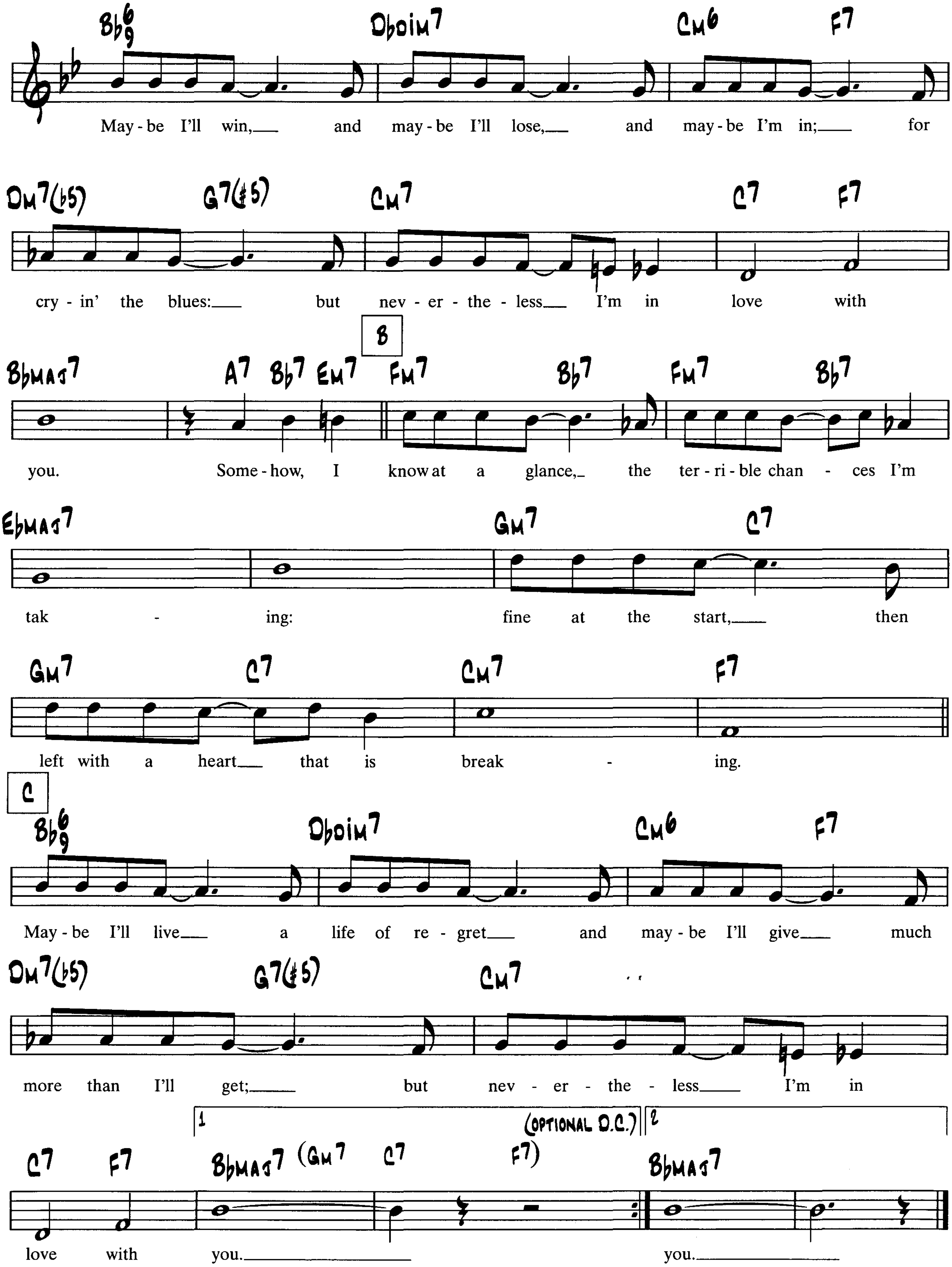
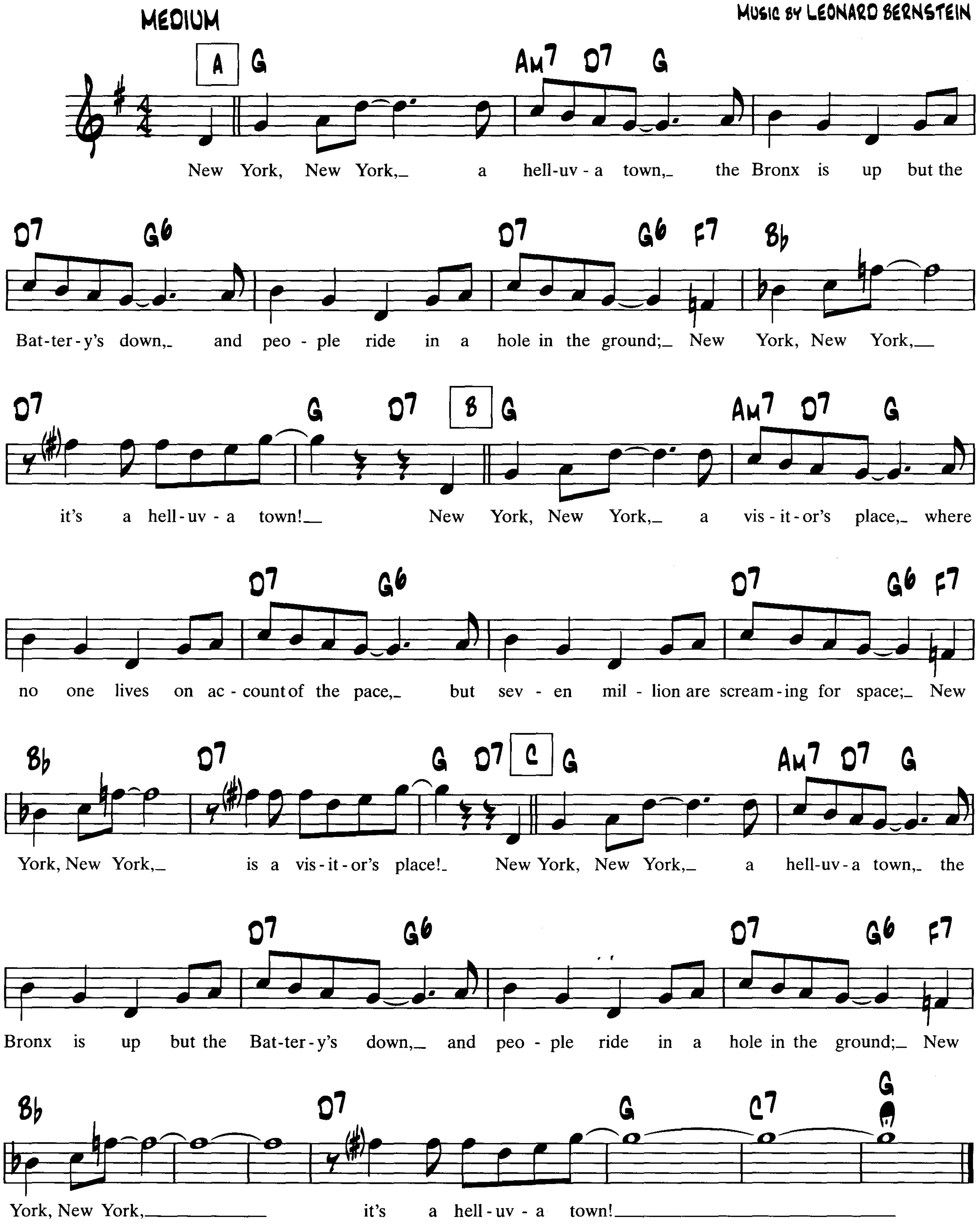

Bb6/9 Dbdim7 Cm6 F7
May-be I'll win, and may-be I'll lose, and may-be I'm in; for
Dm7(b5) G7(#5) Cm7 C7 F7
cry-in' the blues: but nev-er-the-less I'm in love with
B
BbMaj7 A7 Bb7 Em7 Fm7 Bb7 Fm7 Bb7
you. Some-how, I know at a glance, the ter-ri-ble chan-ces I'm
EbMaj7 Gm7 C7
tak-ing: fine at the start, then
Gm7 C7 Cm7 F7
left with a heart that is break-ing.
C
Bb6/9 Dbdim7 Cm6 F7
May-be I'll live a life of re-gret and may-be I'll give much
Dm7(b5) G7(#5) Cm7
more than I'll get; but nev-er-the-less I'm in
1 (OPTIONAL D.C.) 2
C7 F7 BbMaj7 (Gm7 C7 F7) BbMaj7
love with you. you.

NEW YORK, NEW YORK

WORDS BY BETTY COMDEN AND ADOLPH GRE
MUSIC BY LEONARD BERNSTEIN


MEDIUM
A
G
AM7 D7 G
New York, New York,_ a hell-uv-a town,_ the Bronx is up but the
D7 G6 D7 G6 F7 Bb
Bat-ter-y's down,_ and peo-ple ride in a hole in the ground;_ New York, New York,__
D7 G D7
B
G AM7 D7 G
it's a hell-uv-a town!__ New York, New York,_ a vis-it-or's place,_ where
D7 G6 D7 G6 F7
no one lives on ac-count of the pace,_ but sev-en mil-lion are scream-ing for space;_ New
Bb D7 G D7
C
G AM7 D7 G
York, New York,_ is a vis-it-or's place!_ New York, New York,_ a hell-uv-a town,_ the
D7 G6 D7 G6 F7
Bronx is up but the Bat-ter-y's down,_ and peo-ple ride in a hole in the ground;_ New
Bb D7 G C7 G
York, New York,__ it's a hell-uv-a town!__

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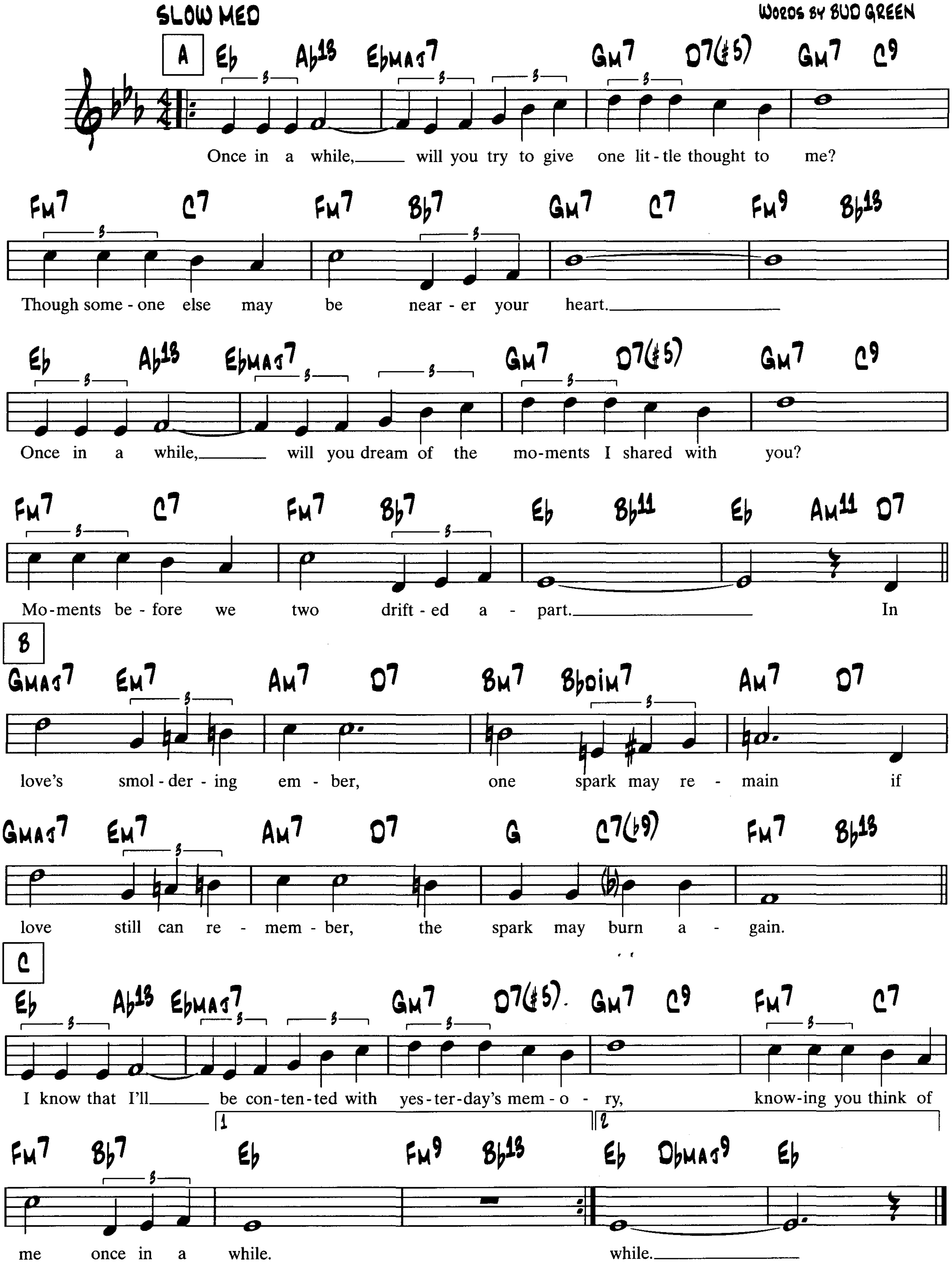
ONCE IN A WHILE

Music by MICHAEL EDWARDS
Words by BUD GREEN


SLOW MED
A
Eb Ab13 Ebmaj7 Gm7 D7(#5) Gm7 C9
Once in a while, will you try to give one lit-tle thought to me?
Fm7 C7 Fm7 Bb7 Gm7 C7 Fm9 Bb13
Though some-one else may be near-er your heart.
Eb Ab13 Ebmaj7 Gm7 D7(#5) Gm7 C9
Once in a while, will you dream of the mo-ments I shared with you?
Fm7 C7 Fm7 Bb7 Eb Bb11 Eb Am11 D7
Mo-ments be-fore we two drift-ed a-part. In
B
Gmaj7 Em7 Am7 D7 Bm7 Bbdim7 Am7 D7
love's smol-der-ing em-ber, one spark may re-main if
Gmaj7 Em7 Am7 D7 G C7(b9) Fm7 Bb13
love still can re-mem-ber, the spark may burn a-gain.
C
Eb Ab13 Ebmaj7 Gm7 D7(#5) Gm7 C9 Fm7 C7
I know that I'll be con-ten-ted with yes-ter-day's mem-o-ry, know-ing you think of
1 2
Fm7 Bb7 Eb Fm9 Bb13 Eb Dbmaj9 Eb
me once in a while. while.

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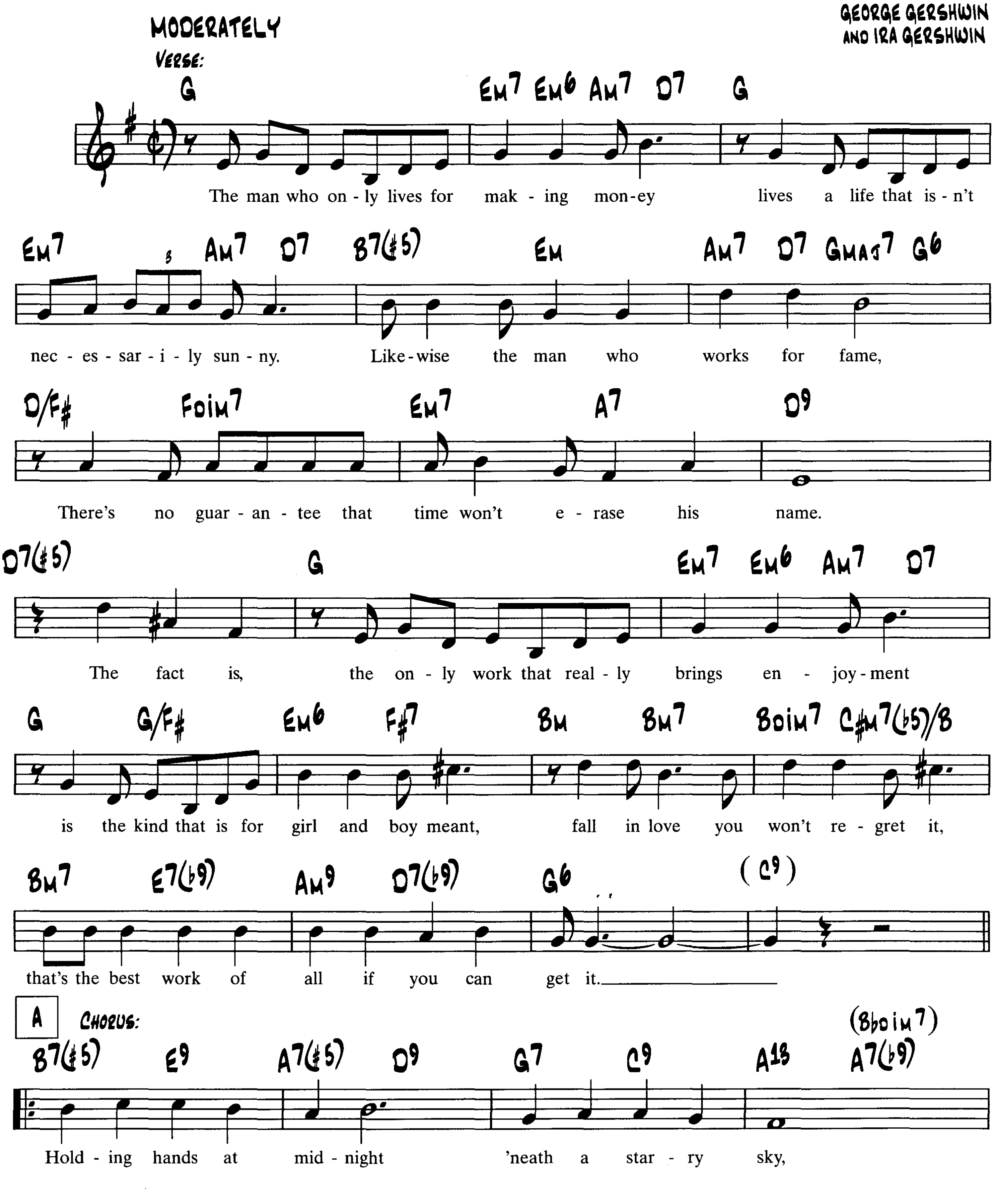
NICE WORK IF YOU CAN GET IT

MUSIC AND LYRICS BY
GEORGE GERSHWIN
AND IRA GERSHWIN


MODERATELY
VERSE:
G EM7 EM6 AM7 D7 G
The man who on - ly lives for mak - ing mon-ey lives a life that is - n't
EM7 3 AM7 D7 B7(#5) EM AM7 D7 GMAJ7 G6
nec - es - sar - i - ly sun - ny. Like-wise the man who works for fame,
D/F# FDIM7 EM7 A7 D9
There's no guar - an - tee that time won't e - rase his name.
D7(#5) G EM7 EM6 AM7 D7
The fact is, the on - ly work that real - ly brings en - joy-ment
G G/F# EM6 F#7 BM BM7 BDIM7 C#M7(b5)/B
is the kind that is for girl and boy meant, fall in love you won't re - gret it,
BM7 E7(b9) AM9 D7(b9) G6 (C9)
that's the best work of all if you can get it.
A
CHORUS:
B7(#5) E9 A7(#5) D9 G7 C9 A13 (BbDIM7) A7(b9)
Hold - ing hands at mid - night 'neath a star - ry sky,

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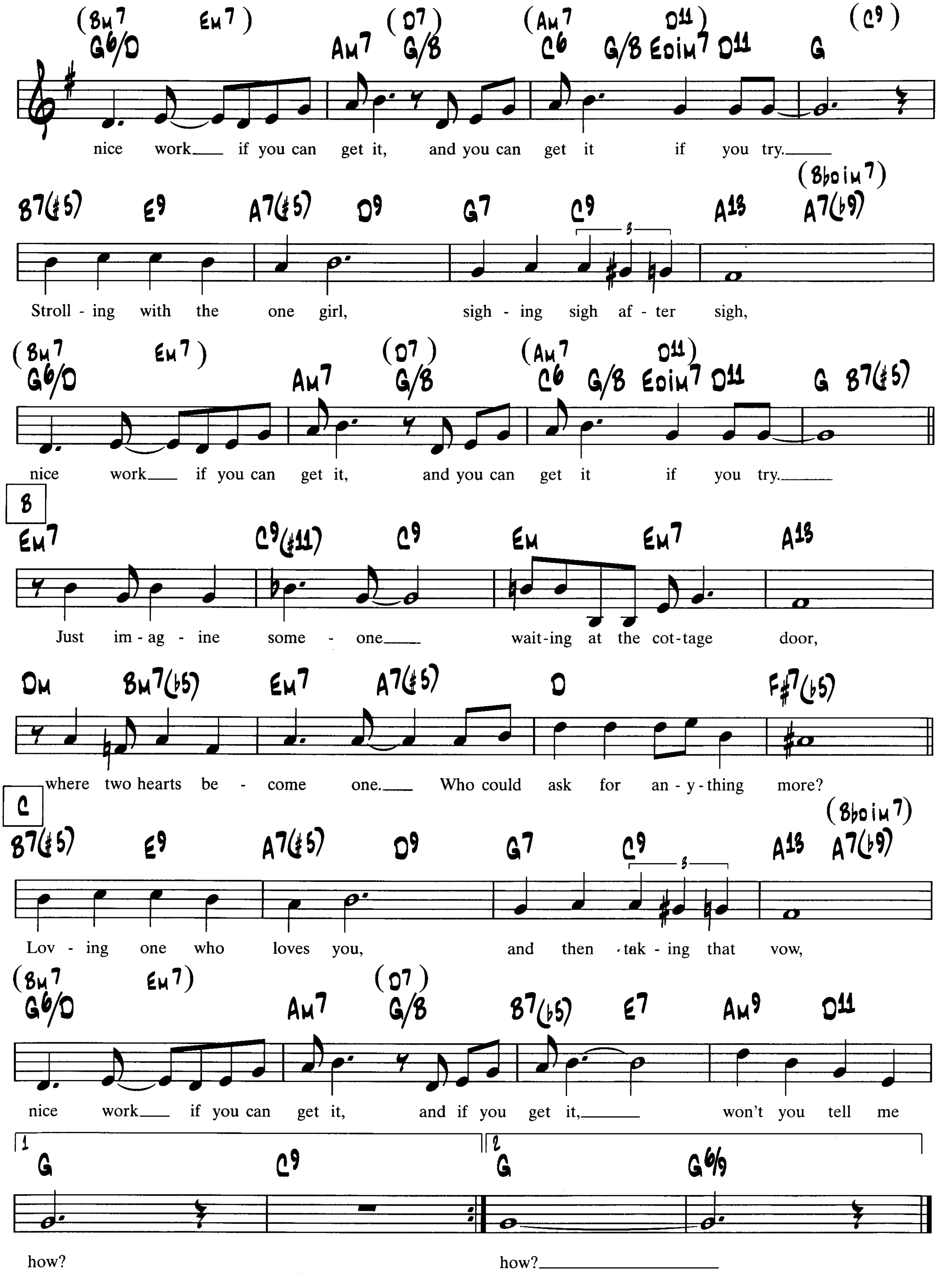
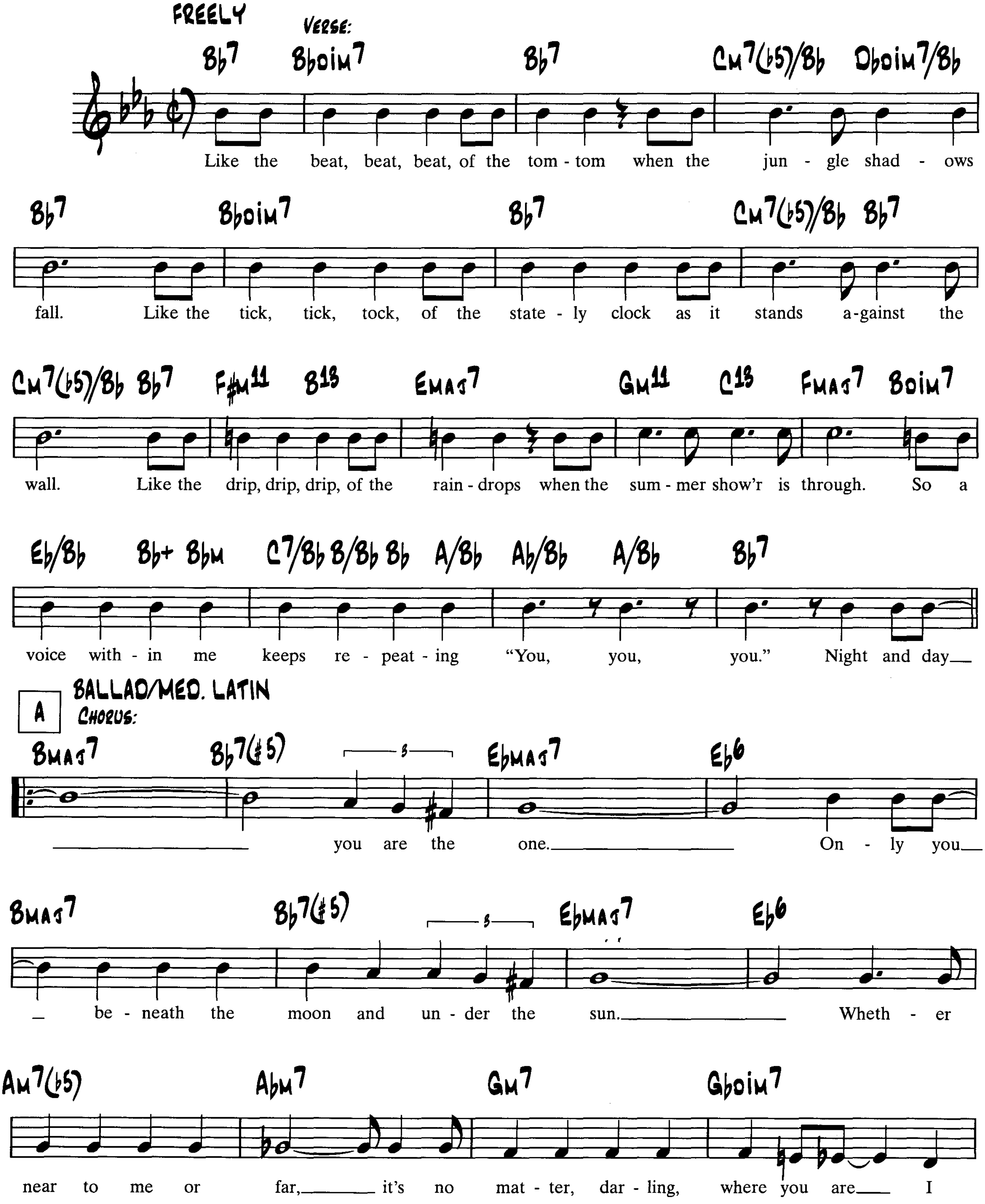

(Bm7 Em7) G6/D Am7 (D7) G/B (Am7 D11) C6 G/B Ebdim7 D11 G (C9)
nice work if you can get it, and you can get it if you try.
B7(#5) E9 A7(#5) D9 G7 C9 A13 (Bbdim7) A7(b9)
Stroll - ing with the one girl, sigh - ing sigh af - ter sigh,
(Bm7 Em7) G6/D Am7 (D7) G/B (Am7 D11) C6 G/B Ebdim7 D11 G B7(#5)
nice work if you can get it, and you can get it if you try.
B
Em7 C9(#11) C9 Em Em7 A13
Just im - ag - ine some - one wait-ing at the cot-tage door,
Dm Bm7(b5) Em7 A7(#5) D F#7(b5)
where two hearts be - come one. Who could ask for an - y - thing more?
C
B7(#5) E9 A7(#5) D9 G7 C9 A13 (Bbdim7) A7(b9)
Lov - ing one who loves you, and then tak - ing that vow,
(Bm7 Em7) G6/D Am7 (D7) G/B B7(b5) E7 Am9 D11
nice work if you can get it, and if you get it, won't you tell me
1 G C9
how?
2 G G6/9
how?

NIGHT AND DAY

MUSIC AND LYRICS BY COLE PORTER


FREELY
VERSE:
Bb7 Bbdim7 Bb7 Cm7(b5)/Bb Dbdim7/Bb
Like the beat, beat, beat, of the tom-tom when the jun-gle shad-ows
Bb7 Bbdim7 Bb7 Cm7(b5)/Bb Bb7
fall. Like the tick, tick, tock, of the state-ly clock as it stands a-gainst the
Cm7(b5)/Bb Bb7 F#m11 B13 Emaj7 Gm11 C13 Fmaj7 Bdim7
wall. Like the drip, drip, drip, of the rain-drops when the sum-mer show'r is through. So a
Eb/Bb Bb+ Bbm C7/Bb B/Bb Bb A/Bb Ab/Bb A/Bb Bb7
voice with-in me keeps re-peat-ing "You, you, you." Night and day
A
BALLAD/MED. LATIN
CHORUS:
Bmaj7 Bb7(#5) 3 Ebmaj7 Eb6
you are the one. On-ly you
Bmaj7 Bb7(#5) 3 Ebmaj7 Eb6
be-neath the moon and un-der the sun. Wheth-er
Am7(b5) Abm7 Gm7 Gbdim7
near to me or far, it's no mat-ter, dar-ling, where you are I

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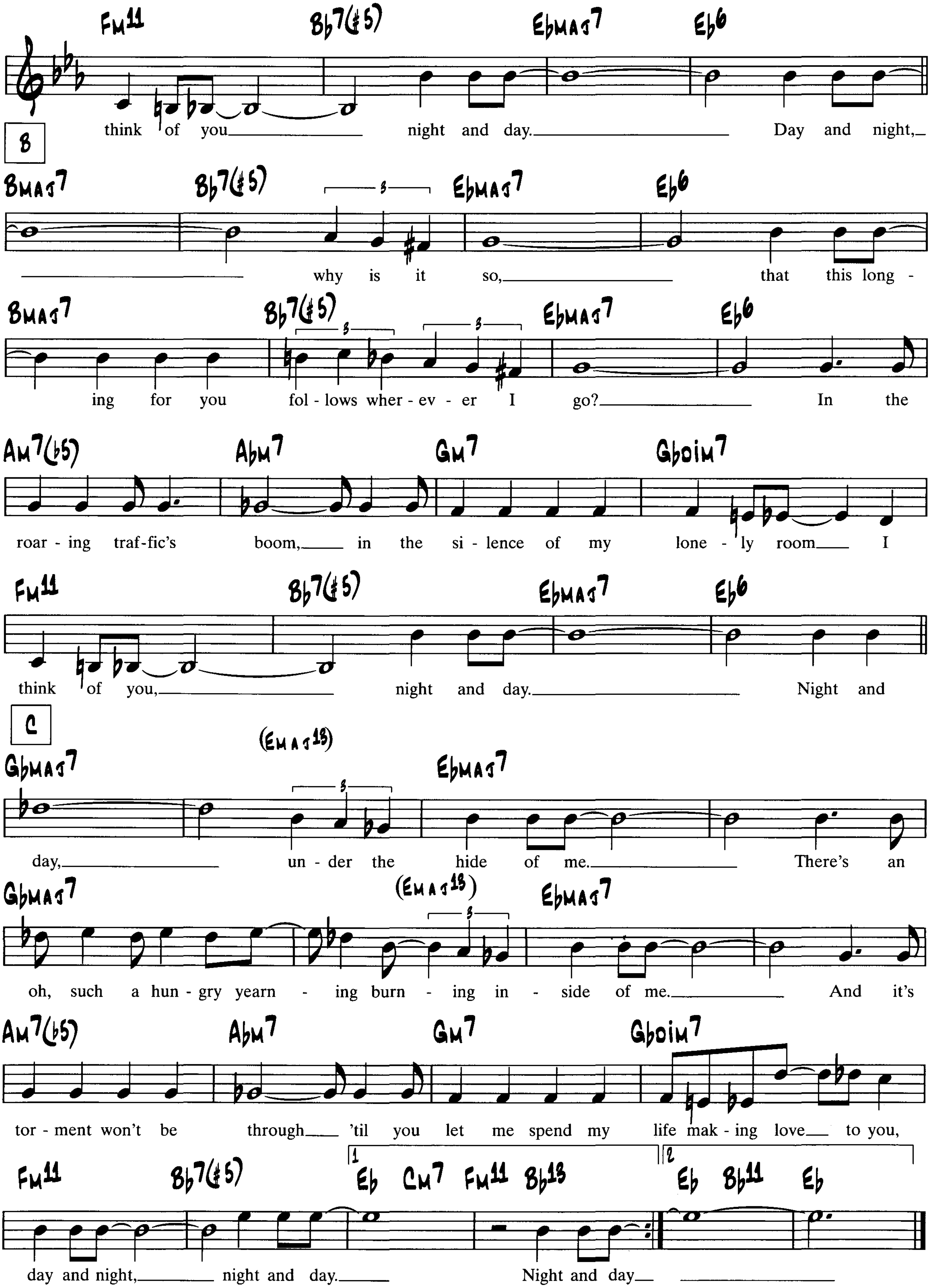
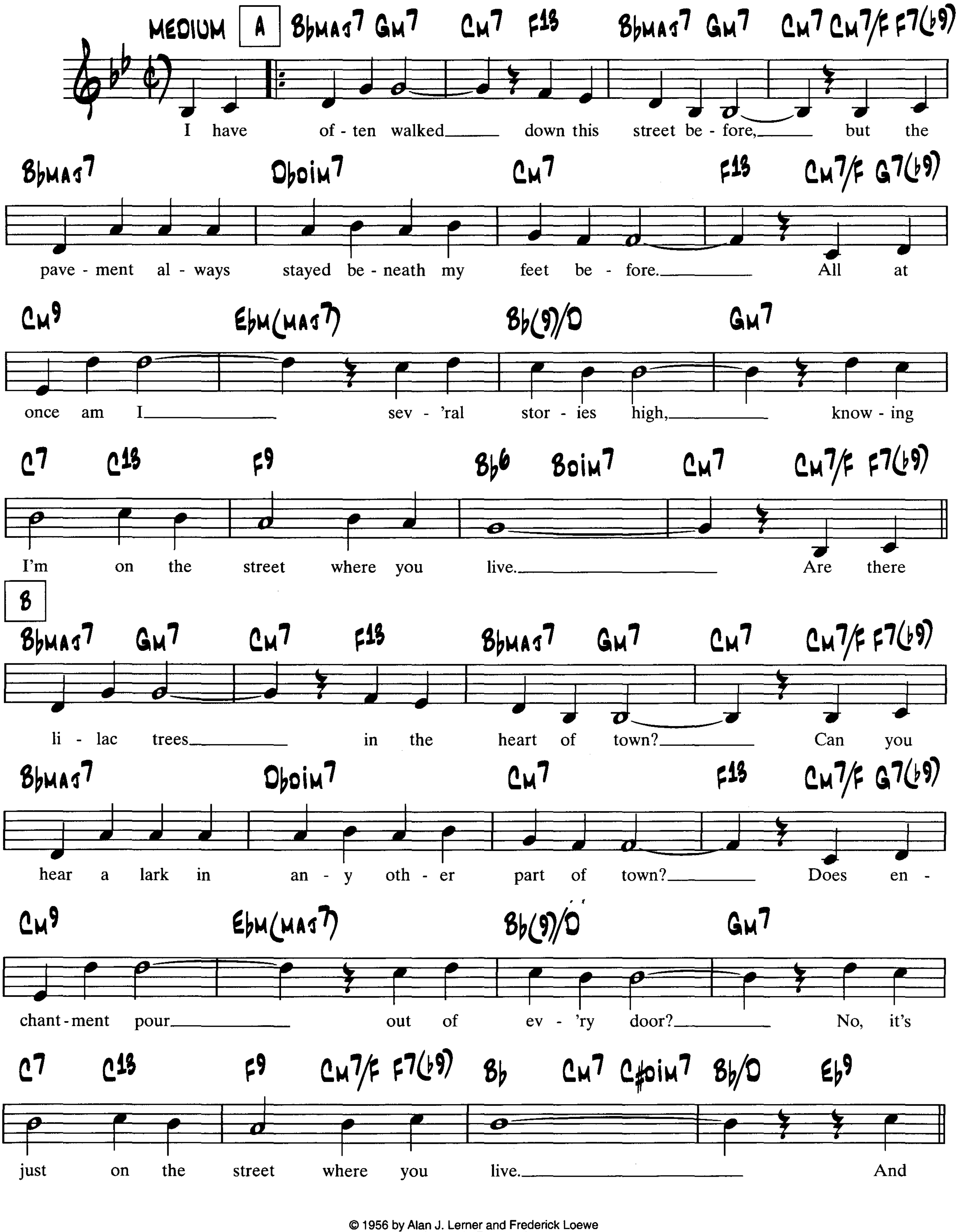

B
FM11 Bb7(#5) EbMAJ7 Eb6
think of you night and day. Day and night,
BMAJ7 Bb7(#5) 3 EbMAJ7 Eb6
why is it so, that this long -
BMAJ7 Bb7(#5) 3 3 EbMAJ7 Eb6
ing for you fol - lows wher - ev - er I go? In the
AM7(b5) AbM7 GM7 GbDIM7
roar - ing traf-fic's boom, in the si - lence of my lone - ly room I
FM11 Bb7(#5) EbMAJ7 Eb6
think of you, night and day. Night and
C
GbMAJ7 (EMAJ13) 3 EbMAJ7
day, un - der the hide of me. There's an
GbMAJ7 (EMAJ13) 3 EbMAJ7
oh, such a hun - gry yearn - ing burn - ing in - side of me. And it's
AM7(b5) AbM7 GM7 GbDIM7
tor - ment won't be through 'til you let me spend my life mak - ing love to you,
FM11 Bb7(#5) 1 Eb CM7 FM11 Bb13 2 Eb Bb11 Eb
day and night, night and day. Night and day

ON THE STREET WHERE YOU LIVE

LYRICS BY ALAN J. LERNER
MUSIC BY FREDERICK LOEWE


MEDIUM
A
B♭maj7 Gm7 Cm7 F13 B♭maj7 Gm7 Cm7 Cm7/F F7(♭9)
I have of - ten walked down this street be - fore, but the
B♭maj7 D♭dim7 Cm7 F13 Cm7/F G7(♭9)
pave - ment al - ways stayed be - neath my feet be - fore. All at
Cm9 E♭m(maj7) B♭(9)/D Gm7
once am I sev - 'ral stor - ies high, know - ing
C7 C13 F9 B♭6 Bdim7 Cm7 Cm7/F F7(♭9)
I'm on the street where you live. Are there
B
B♭maj7 Gm7 Cm7 F13 B♭maj7 Gm7 Cm7 Cm7/F F7(♭9)
li - lac trees in the heart of town? Can you
B♭maj7 D♭dim7 Cm7 F13 Cm7/F G7(♭9)
hear a lark in an - y oth - er part of town? Does en -
Cm9 E♭m(maj7) B♭(9)/D Gm7
chant - ment pour out of ev - 'ry door? No, it's
C7 C13 F9 Cm7/F F7(♭9) B♭ Cm7 C♯dim7 B♭/D E♭9
just on the street where you live. And

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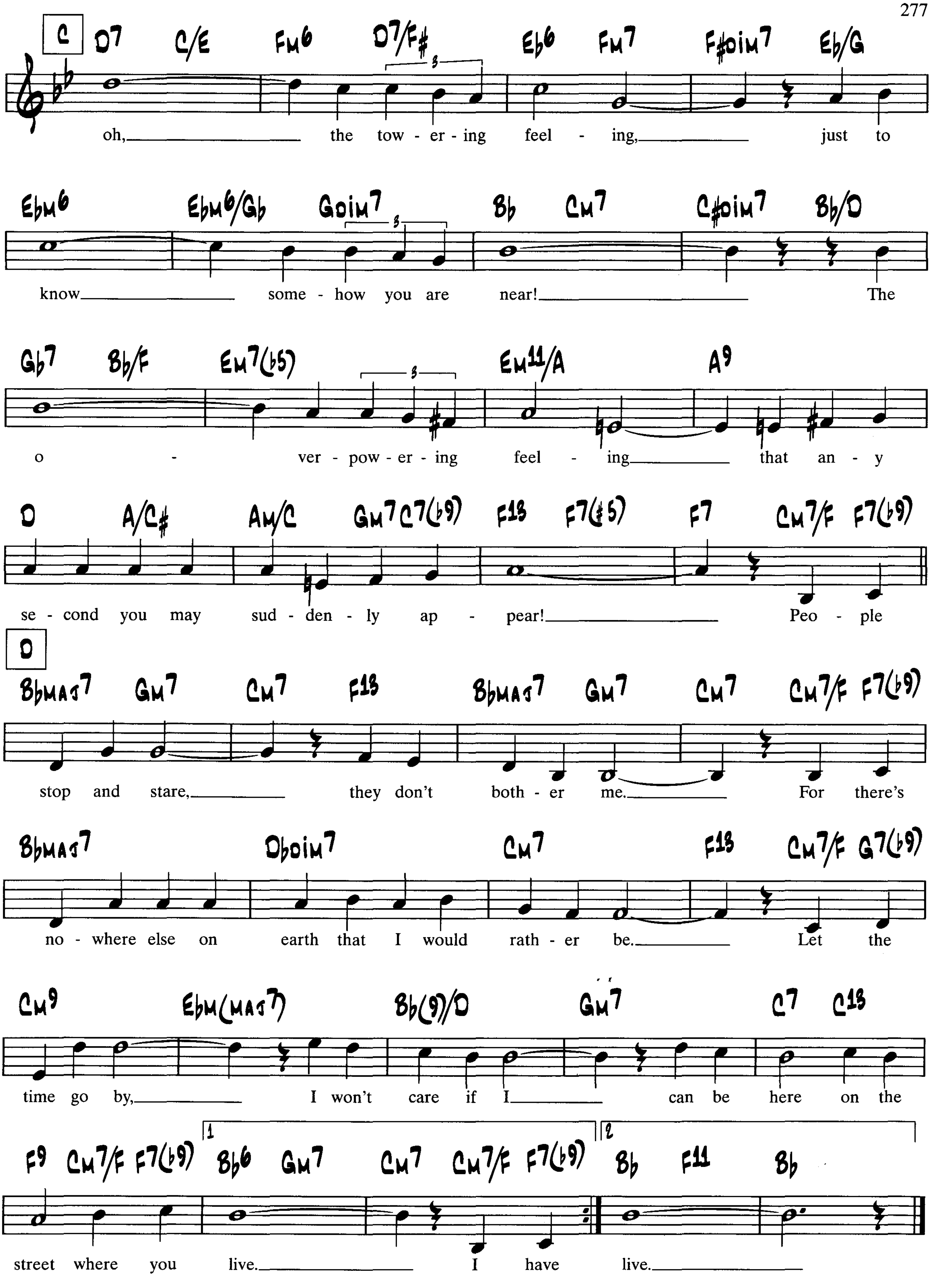
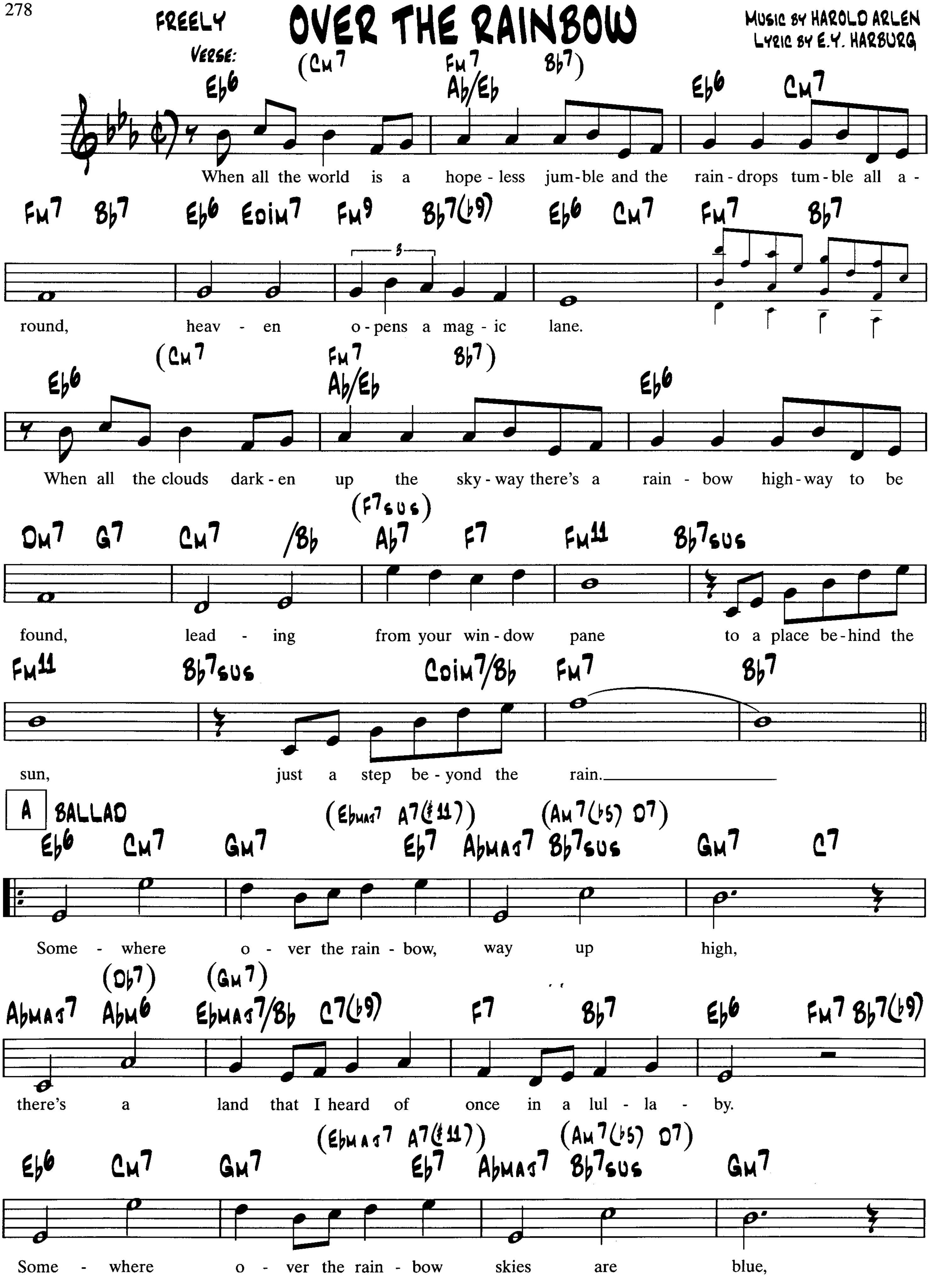

C
D7 C/E Fm6 D7/F# Eb6 Fm7 F#oim7 Eb/G
3
oh, the tow - er - ing feel - ing, just to
Ebm6 Ebm6/Gb Goim7 Bb Cm7 C#oim7 Bb/D
3
know some - how you are near! The
Gb7 Bb/F Em7(b5) Em11/A A9
3
o - ver - pow - er - ing feel - ing that an - y
D A/C# Am/C Gm7 C7(b9) F13 F7(#5) F7 Cm7/F F7(b9)
se - cond you may sud - den - ly ap - pear! Peo - ple
D
Bbmaj7 Gm7 Cm7 F13 Bbmaj7 Gm7 Cm7 Cm7/F F7(b9)
stop and stare, they don't both - er me. For there's
Bbmaj7 Dboim7 Cm7 F13 Cm7/F G7(b9)
no - where else on earth that I would rath - er be. Let the
Cm9 Ebm(maj7) Bb(9)/D Gm7 C7 C13
time go by, I won't care if I can be here on the
F9 Cm7/F F7(b9) 1 Bb6 Gm7 Cm7 Cm7/F F7(b9) 2 Bb F11 Bb
street where you live. I have live.

OVER THE RAINBOW

MUSIC BY HAROLD ARLEN
LYRIC BY E.Y. HARBURG


FREELY
VERSE:
Eb6 (Cm7 Fm7 Bb7) Ab/Eb Eb6 Cm7
When all the world is a hope - less jum - ble and the rain - drops tum - ble all a -
Fm7 Bb7 Eb6 Edim7 Fm9 Bb7(b9) Eb6 Cm7 Fm7 Bb7
3
round, heav - en o - pens a mag - ic lane.
Eb6 (Cm7 Fm7 Bb7) Ab/Eb Eb6
When all the clouds dark - en up the sky - way there's a rain - bow high - way to be
Dm7 G7 Cm7 /Bb (F7sus) Ab7 F7 Fm11 Bb7sus
found, lead - ing from your win - dow pane to a place be - hind the
Fm11 Bb7sus Cdim7/Bb Fm7 Bb7
sun, just a step be - yond the rain.
A BALLAD
Eb6 Cm7 Gm7 (Ebmaj7 A7(#11)) Eb7 Abmaj7 (Am7(b5) D7) Bb7sus Gm7 C7
Some - where o - ver the rain - bow, way up high,
Abmaj7 (Db7) Abm6 (Gm7) Ebmaj7/Bb C7(b9) F7 Bb7 Eb6 Fm7 Bb7(b9)
there's a land that I heard of once in a lul - la - by.
Eb6 Cm7 Gm7 (Ebmaj7 A7(#11)) Eb7 Abmaj7 (Am7(b5) D7) Bb7sus Gm7
Some - where o - ver the rain - bow skies are blue,

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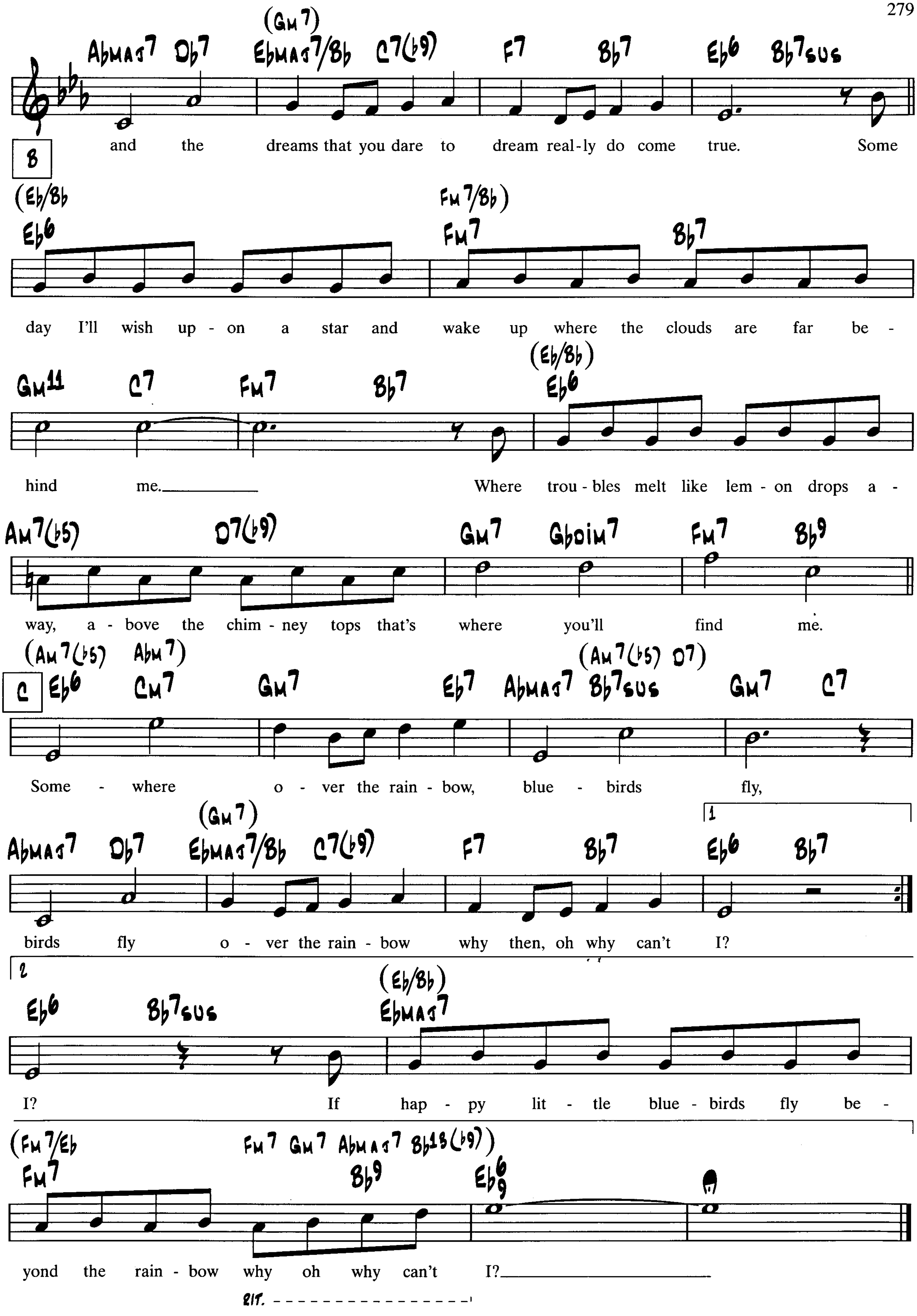
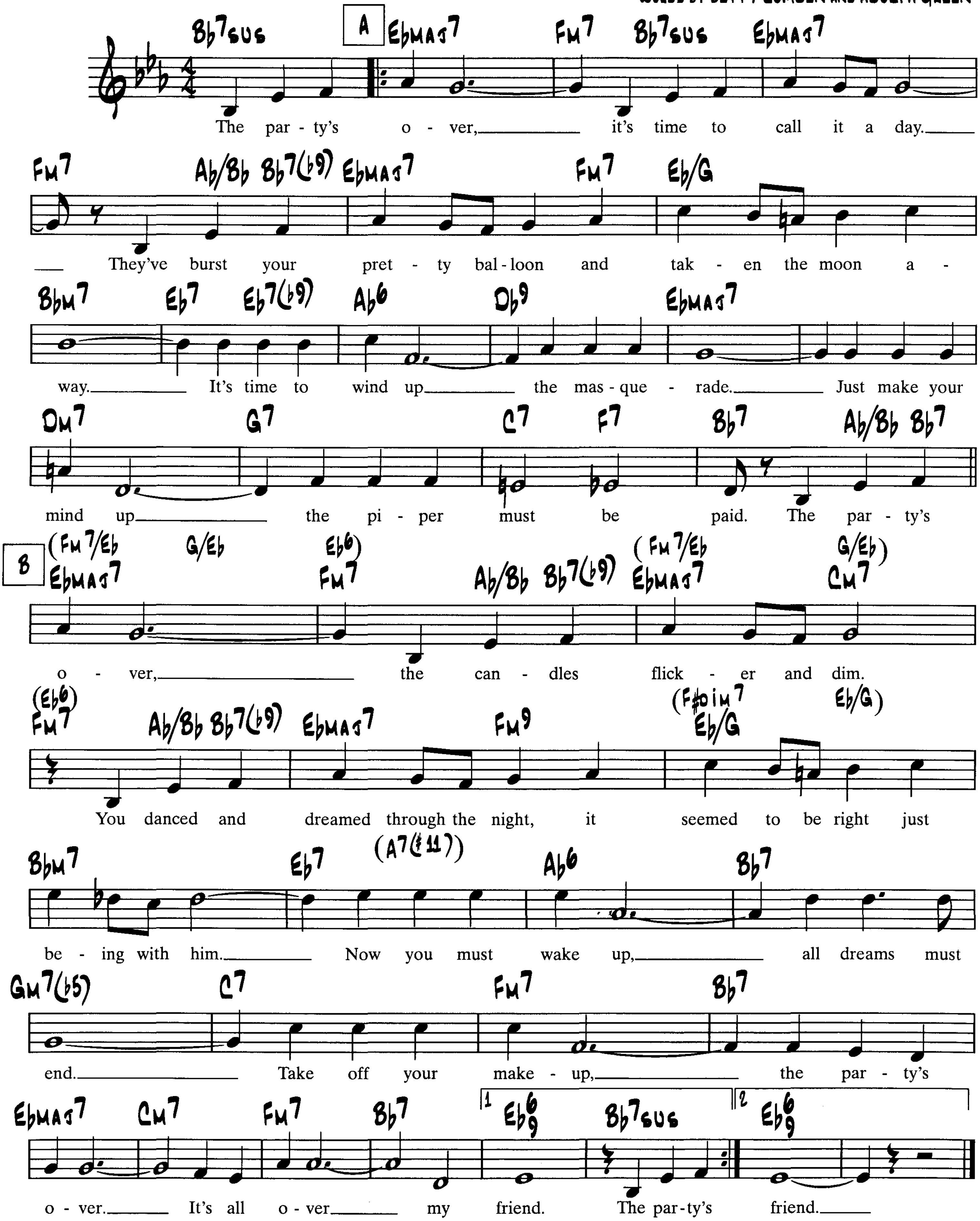

B
(Gm7)
AbMaj7 Db7 EbMaj7/Bb C7(b9) F7 Bb7 Eb6 Bb7sus
and the dreams that you dare to dream real-ly do come true. Some
(Eb/Bb Fm7/Bb)
Eb6 Fm7 Bb7
day I'll wish up - on a star and wake up where the clouds are far be -
(Eb/Bb)
Gm11 C7 Fm7 Bb7 Eb6
hind me.
Where trou - bles melt like lem - on drops a -
Am7(b5) D7(b9) Gm7 Gbdim7 Fm7 Bb9
way, a - bove the chim - ney tops that's where you'll find me.
C
(Am7(b5) Abm7) (Am7(b5) D7)
Eb6 Cm7 Gm7 Eb7 AbMaj7 Bb7sus Gm7 C7
Some - where o - ver the rain - bow, blue - birds fly,
(Gm7)
AbMaj7 Db7 EbMaj7/Bb C7(b9) F7 Bb7
1
Eb6 Bb7
birds fly o - ver the rain - bow why then, oh why can't I?
2
(Eb/Bb)
Eb6 Bb7sus EbMaj7
I? If hap - py lit - tle blue - birds fly be -
(Fm7/Eb Fm7 Gm7 AbMaj7 Bb13(b9))
Fm7 Bb9 Eb6/9
yond the rain - bow why oh why can't I?
rit.

THE PARTY'S OVER

MEDIUM BALLAD

MUSIC BY JULE STYNE
WORDS BY BETTY COMDEN AND ADOLPH GREEN


A
B
B♭7sus | E♭maj7 | Fm7 B♭7sus | E♭maj7
The par - ty's o - ver, it's time to call it a day.
Fm7 A♭/B♭ B♭7(♭9) | E♭maj7 | Fm7 E♭/G
They've burst your pret - ty bal - loon and tak - en the moon a -
B♭m7 | E♭7 E♭7(♭9) | A♭6 | D♭9 | E♭maj7
way. It's time to wind up the mas - que - rade. Just make your
Dm7 | G7 | C7 F7 | B♭7 A♭/B♭ B♭7
mind up the pi - per must be paid. The par - ty's
(Fm7/E♭ G/E♭ E♭6) E♭maj7 | Fm7 A♭/B♭ B♭7(♭9) | (Fm7/E♭ G/E♭) E♭maj7 Cm7
o - ver, the can - dles flick - er and dim.
(E♭6) Fm7 A♭/B♭ B♭7(♭9) | E♭maj7 Fm9 | (F♯dim7 E♭/G) E♭/G
You danced and dreamed through the night, it seemed to be right just
B♭m7 | E♭7 (A7(♯11)) | A♭6 | B♭7
be - ing with him. Now you must wake up, all dreams must
Gm7(♭5) | C7 | Fm7 | B♭7
end. Take off your make - up, the par - ty's
E♭maj7 Cm7 | Fm7 B♭7 | 1 E♭6/9 | B♭7sus | 2 E♭6/9
o - ver. It's all o - ver my friend. The par - ty's friend.

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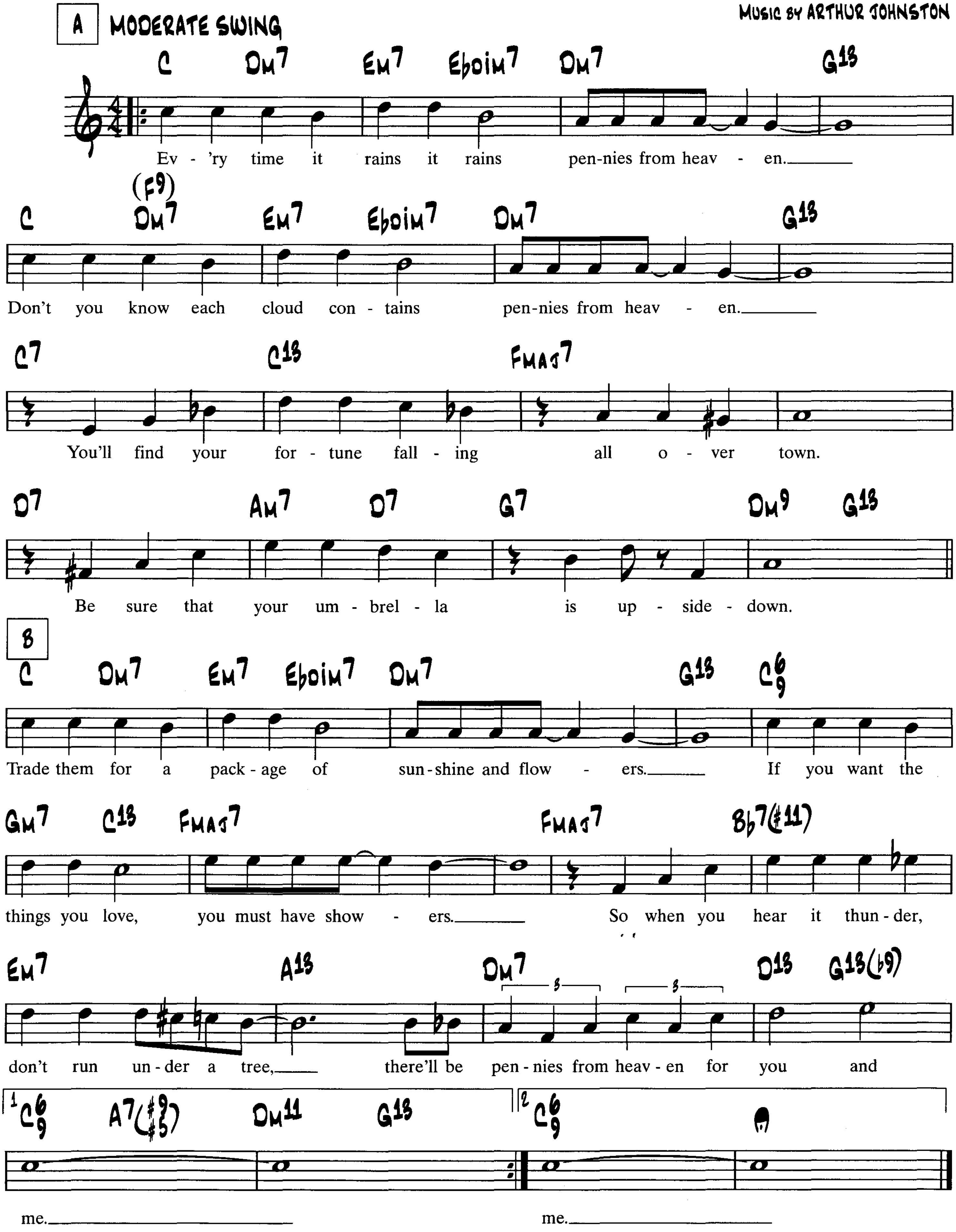
PENNIES FROM HEAVEN

WORDS BY JOHN BURKE
MUSIC BY ARTHUR JOHNSTON


A
MODERATE SWING
C Dm7 Em7 Ebdim7 Dm7 G13
Ev - 'ry time it rains it rains pen-nies from heav - en.
C (F9) Dm7 Em7 Ebdim7 Dm7 G13
Don't you know each cloud con - tains pen-nies from heav - en.
C7 C13 Fmaj7
You'll find your for - tune fall - ing all o - ver town.
D7 Am7 D7 G7 Dm9 G13
Be sure that your um - brel - la is up - side - down.
B
C Dm7 Em7 Ebdim7 Dm7 G13 C6/9
Trade them for a pack - age of sun-shine and flow - ers. If you want the
Gm7 C13 Fmaj7 Fmaj7 Bb7(#11)
things you love, you must have show - ers. So when you hear it thun - der,
Em7 A13 Dm7 D13 G13(b9)
don't run un - der a tree, there'll be pen - nies from heav - en for you and
1 C6/9 A7(#9/#5) Dm11 G13
me.
2 C6/9
me.

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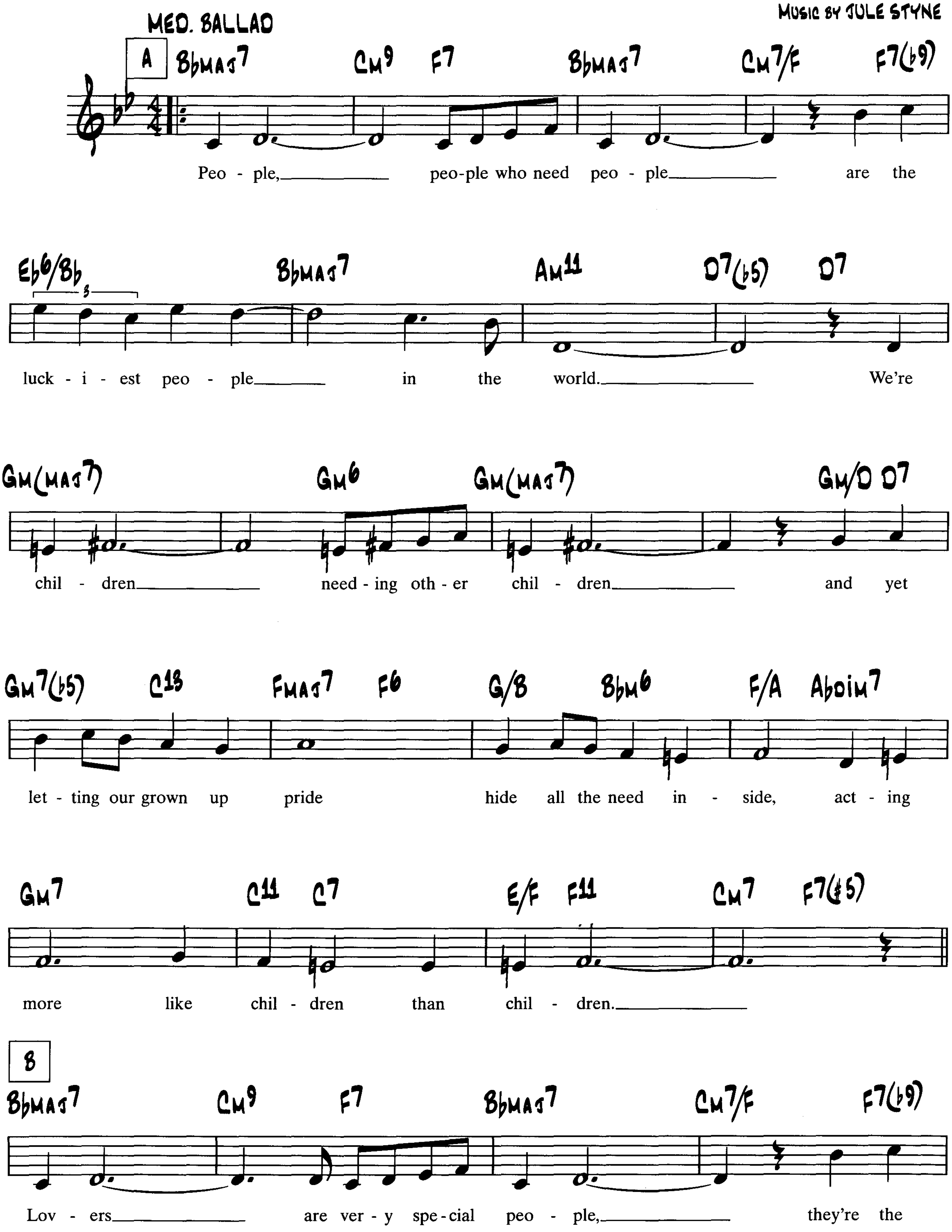
PEOPLE

WORDS BY BOB MERRILL
MUSIC BY JULE STYNE


MED. BALLAD
A
BbMAJ7 CM9 F7 BbMAJ7 CM7/F F7(b9)
Peo - ple, peo-ple who need peo - ple are the
Eb6/Bb BbMAJ7 AM11 D7(b5) D7
3
luck - i - est peo - ple in the world. We're
GM(MAJ7) GM6 GM(MAJ7) GM/D D7
chil - dren need - ing oth - er chil - dren and yet
GM7(b5) C13 FMAJ7 F6 G/B BbM6 F/A AbDIM7
let - ting our grown up pride hide all the need in - side, act - ing
GM7 C11 C7 E/F F11 CM7 F7(#5)
more like chil - dren than chil - dren.
B
BbMAJ7 CM9 F7 BbMAJ7 CM7/F F7(b9)
Lov - ers are ver - y spe - cial peo - ple, they're the

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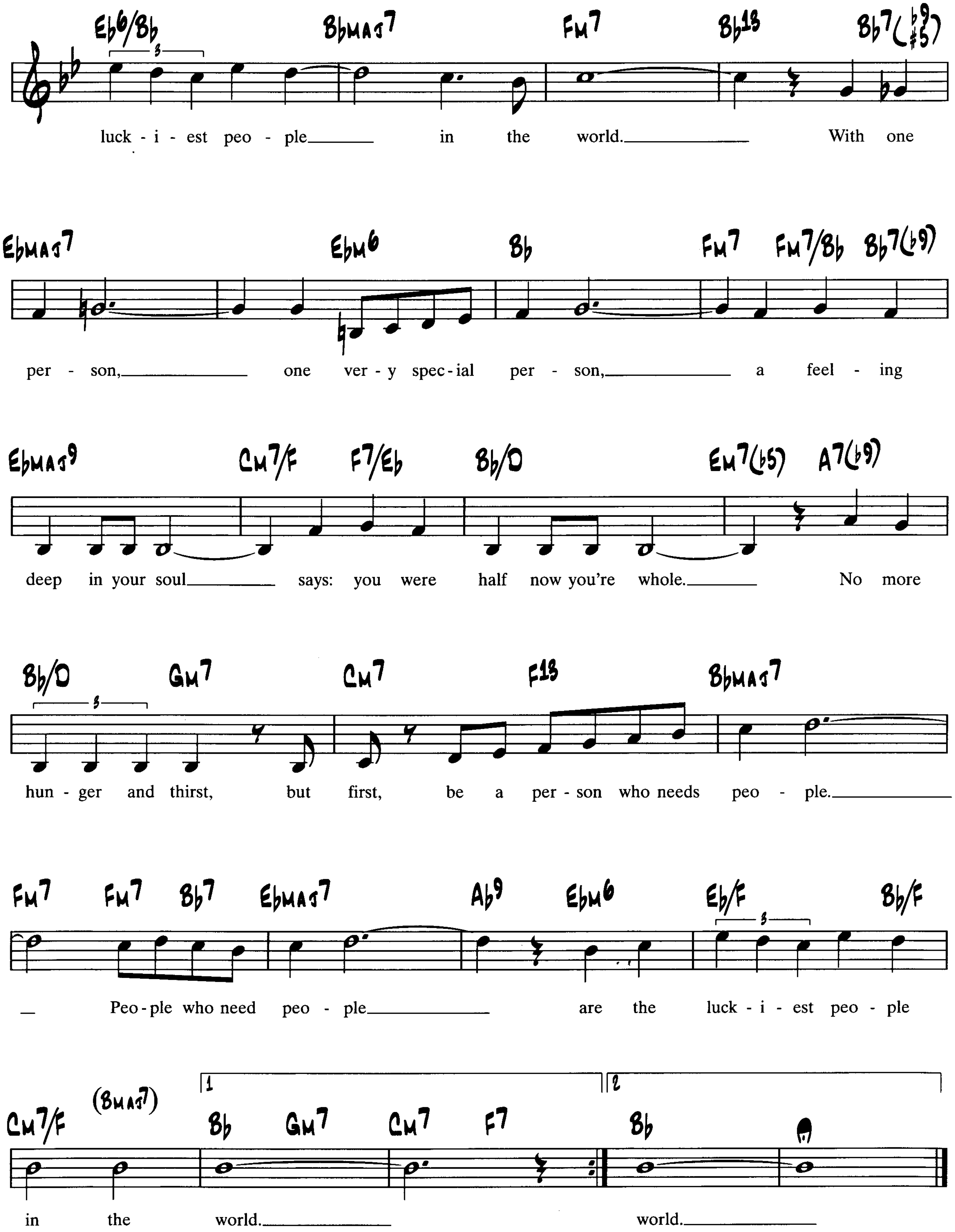
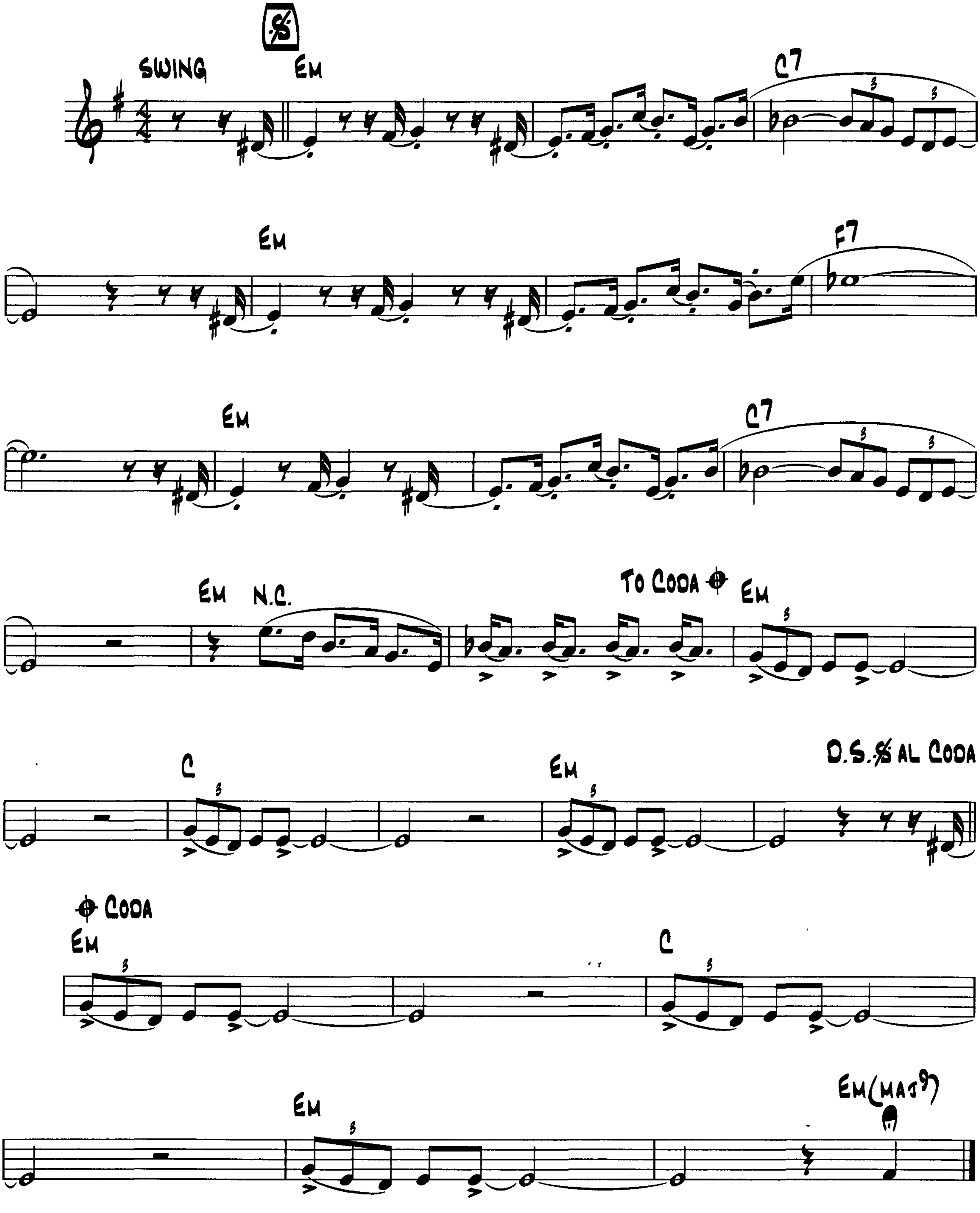

Eb6/Bb BbMA7 FM7 Bb13 Bb7(b9 #5)
luck - i - est peo - ple in the world. With one
EbMA7 EbM6 Bb FM7 FM7/Bb Bb7(b9)
per - son, one ver - y spec - ial per - son, a feel - ing
EbMA9 CM7/F F7/Eb Bb/D EM7(b5) A7(b9)
deep in your soul says: you were half now you're whole. No more
Bb/D GM7 CM7 F13 BbMA7
hun - ger and thirst, but first, be a per - son who needs peo - ple.
FM7 FM7 Bb7 EbMA7 Ab9 EbM6 Eb/F Bb/F
People who need peo - ple are the luck - i - est peo - ple
CM7/F (BMA7) 1 Bb GM7 CM7 F7 2 Bb
in the world. world.

THE PINK PANTHER

MUSIC BY HENRY MANCINI


SWING
EM
C7
EM
F7
EM
C7
EM N.C.
TO CODA
EM
C
EM
D.S. AL CODA
CODA
EM
C
EM
EM(MAJ9)
3

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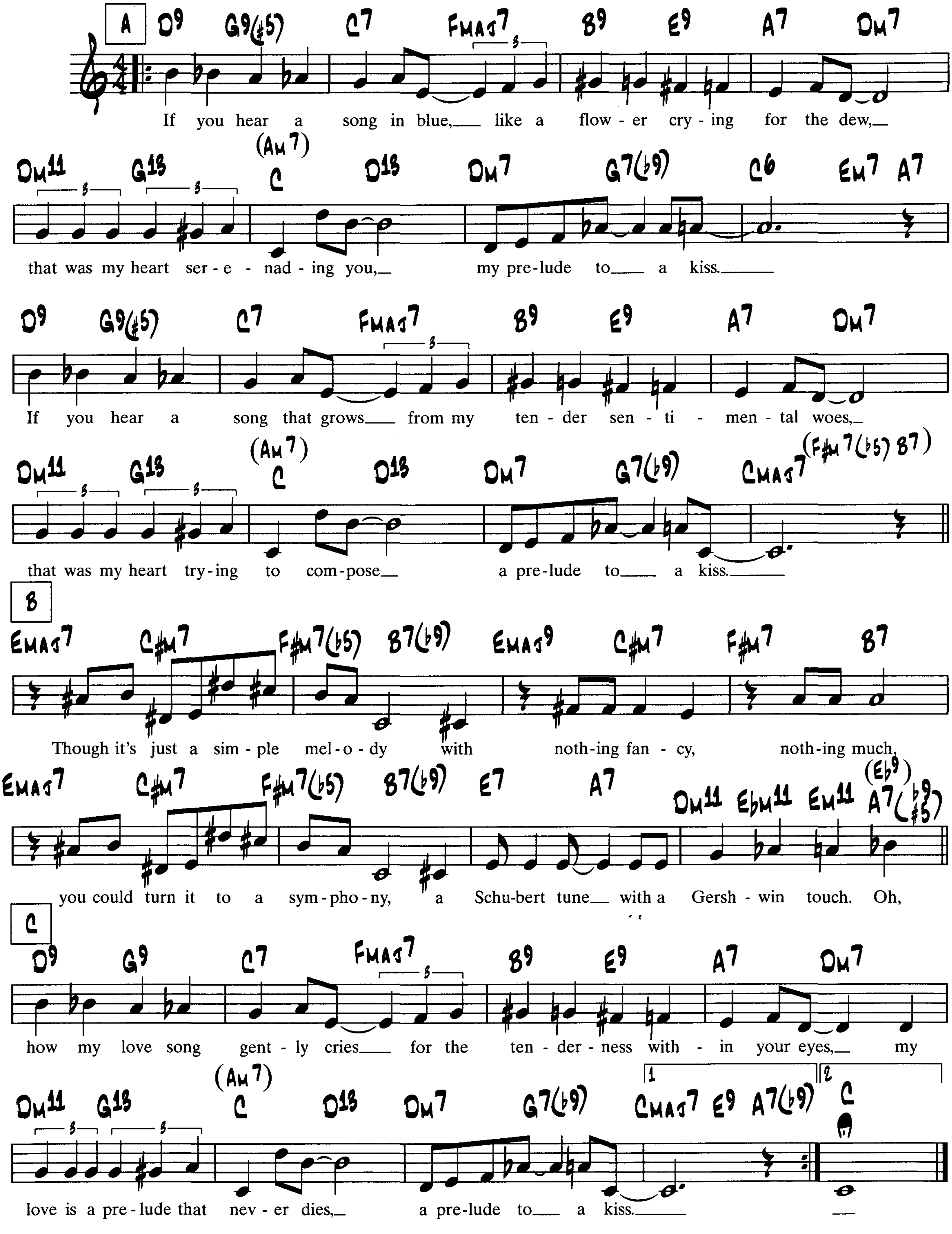
PRELUDE TO A KISS

BY DUKE ELLINGTON,
IRVING MILLS AND IRVING GORDON

BALLAD


A
D9 G9(#5) C7 FMA7 B9 E9 A7 DM7
If you hear a song in blue, like a flow - er cry - ing for the dew,
DM11 G13 (AM7) C D13 DM7 G7(b9) C6 EM7 A7
that was my heart ser - e - nad - ing you, my pre-lude to a kiss.
D9 G9(#5) C7 FMA7 B9 E9 A7 DM7
If you hear a song that grows from my ten - der sen - ti - men - tal woes,
DM11 G13 (AM7) C D13 DM7 G7(b9) CMA7 (F#M7(b5) B7)
that was my heart try-ing to com-pose a pre-lude to a kiss.
B
EMA7 C#M7 F#M7(b5) B7(b9) EMA9 C#M7 F#M7 B7
Though it's just a sim - ple mel - o - dy with noth-ing fan - cy, noth-ing much,
EMA7 C#M7 F#M7(b5) B7(b9) E7 A7 DM11 EbM11 EM11 A7(b9 #5) (Eb9)
you could turn it to a sym-pho-ny, a Schu-bert tune with a Gersh - win touch. Oh,
C
D9 G9 C7 FMA7 B9 E9 A7 DM7
how my love song gent - ly cries for the ten - der - ness with - in your eyes, my
DM11 G13 (AM7) C D13 DM7 G7(b9) 1 CMA7 E9 A7(b9) 2 C
love is a pre - lude that nev - er dies, a pre-lude to a kiss.

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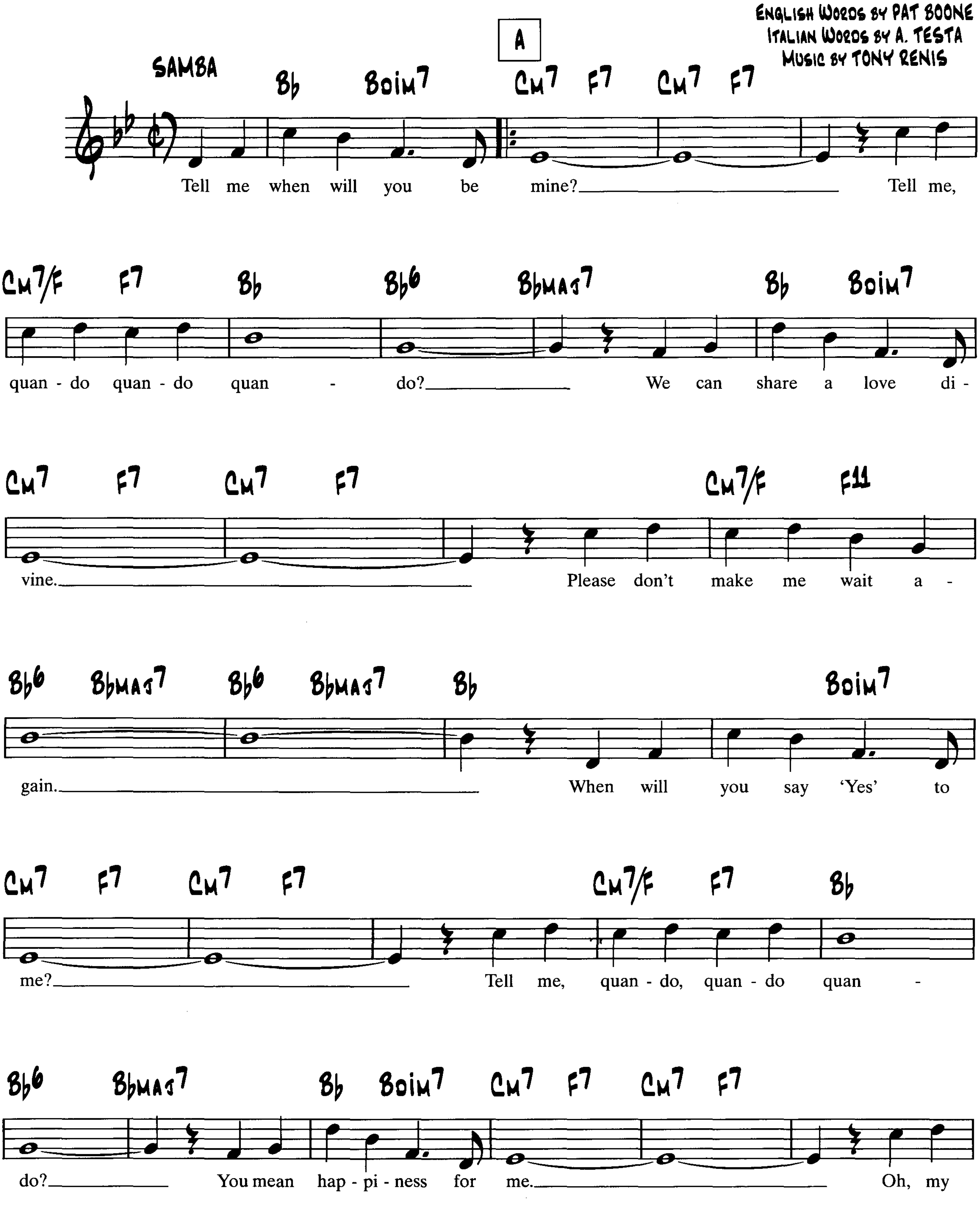
QUANDO, QUANDO, QUANDO

(TELL ME WHEN)

ENGLISH WORDS BY PAT BOONE
ITALIAN WORDS BY A. TESTA
MUSIC BY TONY RENIS


A
SAMBA
Bb Bdim7 Cm7 F7 Cm7 F7
Tell me when will you be mine? Tell me,
Cm7/F F7 Bb Bb6 Bbmaj7 Bb Bdim7
quan - do quan - do quan - do? We can share a love di -
Cm7 F7 Cm7 F7 Cm7/F F11
vine. Please don't make me wait a -
Bb6 Bbmaj7 Bb6 Bbmaj7 Bb Bdim7
gain. When will you say 'Yes' to
Cm7 F7 Cm7 F7 Cm7/F F7 Bb
me? Tell me, quan - do, quan - do quan -
Bb6 Bbmaj7 Bb Bdim7 Cm7 F7 Cm7 F7
do? You mean hap - pi - ness for me. Oh, my

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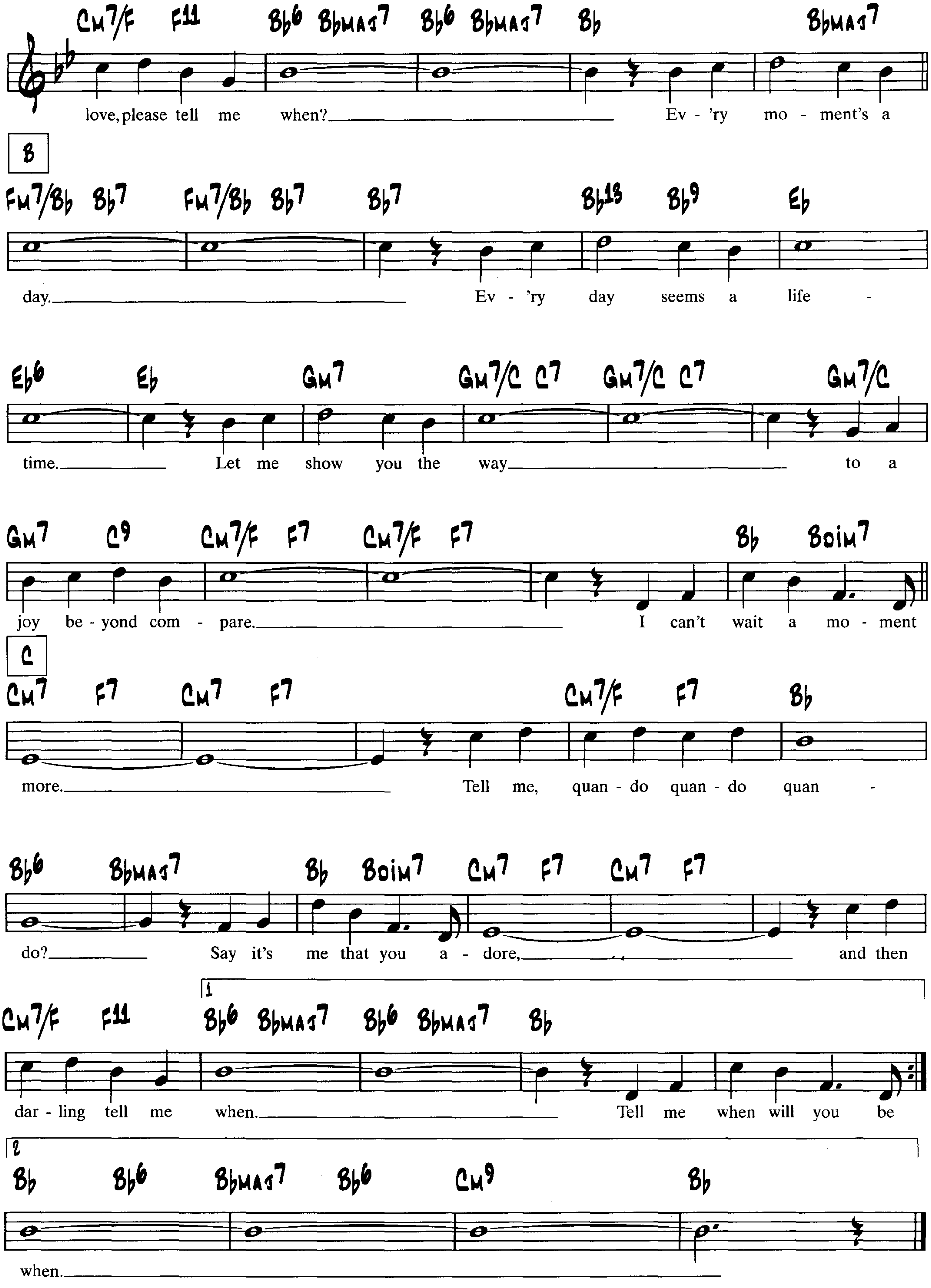
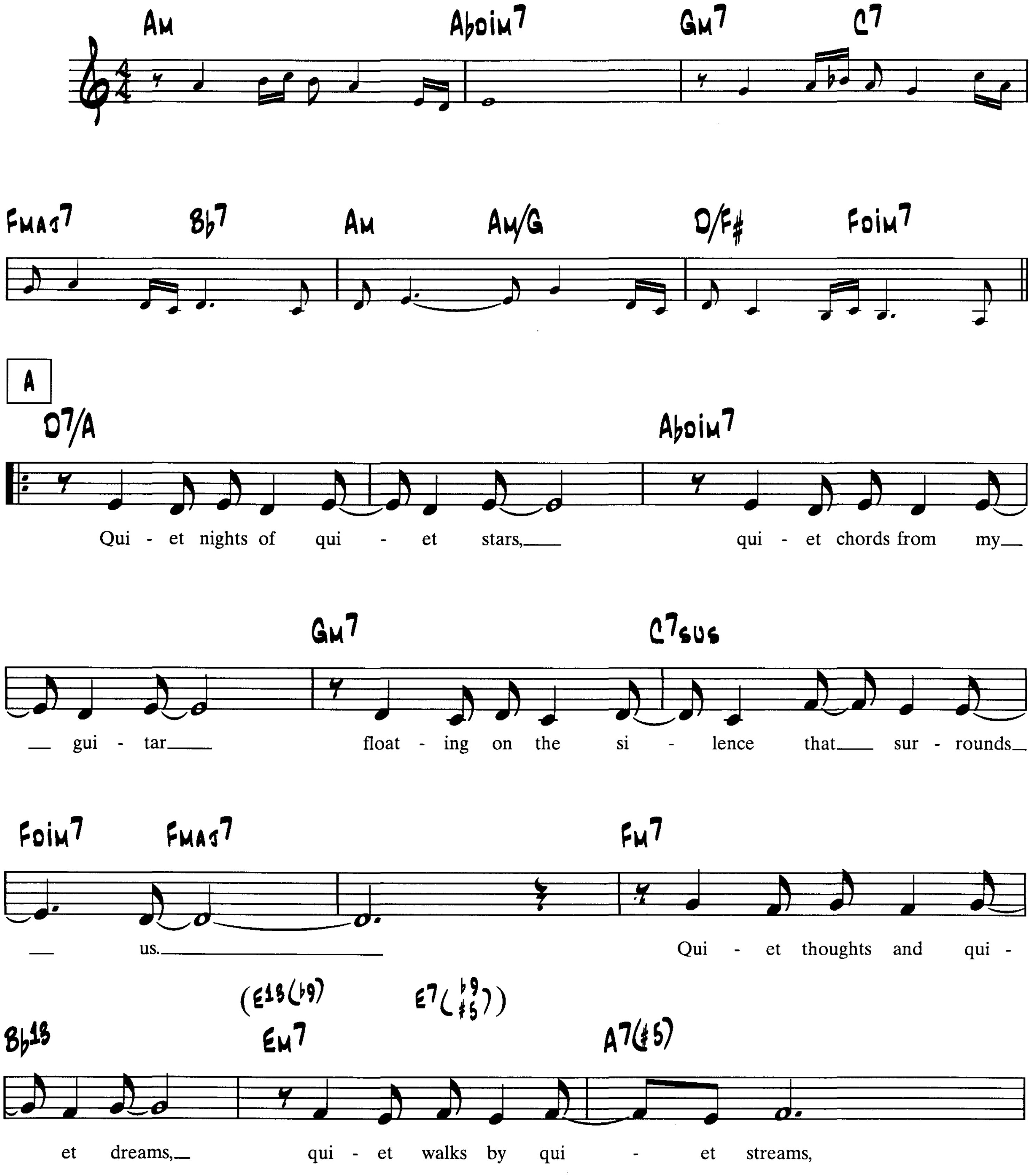

Cm7/F F11 B♭6 B♭maj7 B♭6 B♭maj7 B♭ B♭maj7
love, please tell me when? Ev - 'ry mo - ment's a
B
Fm7/B♭ B♭7 Fm7/B♭ B♭7 B♭7 B♭13 B♭9 E♭
day. Ev - 'ry day seems a life -
E♭6 E♭ Gm7 Gm7/C C7 Gm7/C C7 Gm7/C
time. Let me show you the way to a
Gm7 C9 Cm7/F F7 Cm7/F F7 B♭ Bdim7
joy be - yond com - pare. I can't wait a mo - ment
C
Cm7 F7 Cm7 F7 Cm7/F F7 B♭
more. Tell me, quan - do quan - do quan -
B♭6 B♭maj7 B♭ Bdim7 Cm7 F7 Cm7 F7
do? Say it's me that you a - dore, and then
1
Cm7/F F11 B♭6 B♭maj7 B♭6 B♭maj7 B♭
dar - ling tell me when. Tell me when will you be
2
B♭ B♭6 B♭maj7 B♭6 Cm9 B♭
when.

QUIET NIGHTS OF QUIET STARS
(CORCOVADO)

ENGLISH WORDS BY GENE LEES
ORIGINAL WORDS AND MUSIC BY ANTONIO CARLOS JOBIM

BOSSA NOVA


AM
A♭DIM7
GM7
C7
FMAJ7
B♭7
AM
AM/G
D/F♯
FDIM7
A
D7/A
A♭DIM7
Qui - et nights of qui - et stars,
qui - et chords from my
GM7
C7SUS
gui - tar
float - ing on the si - lence that sur - rounds
FDIM7
FMAJ7
FM7
us.
Qui - et thoughts and qui -
(E13(♭9)
E7(♭9 ♯5))
B♭13
EM7
A7(♯5)
et dreams,
qui - et walks by qui - et streams,

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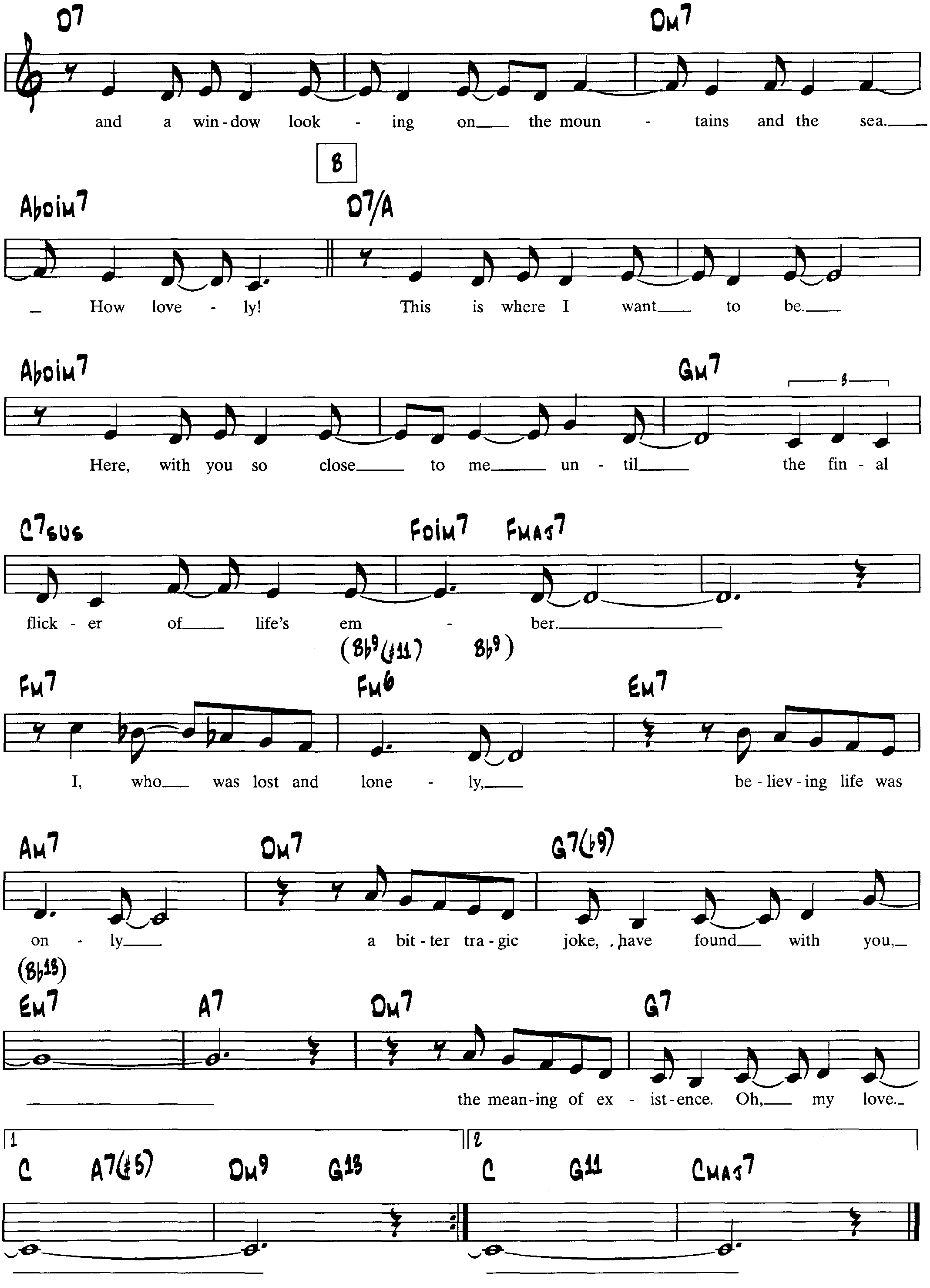
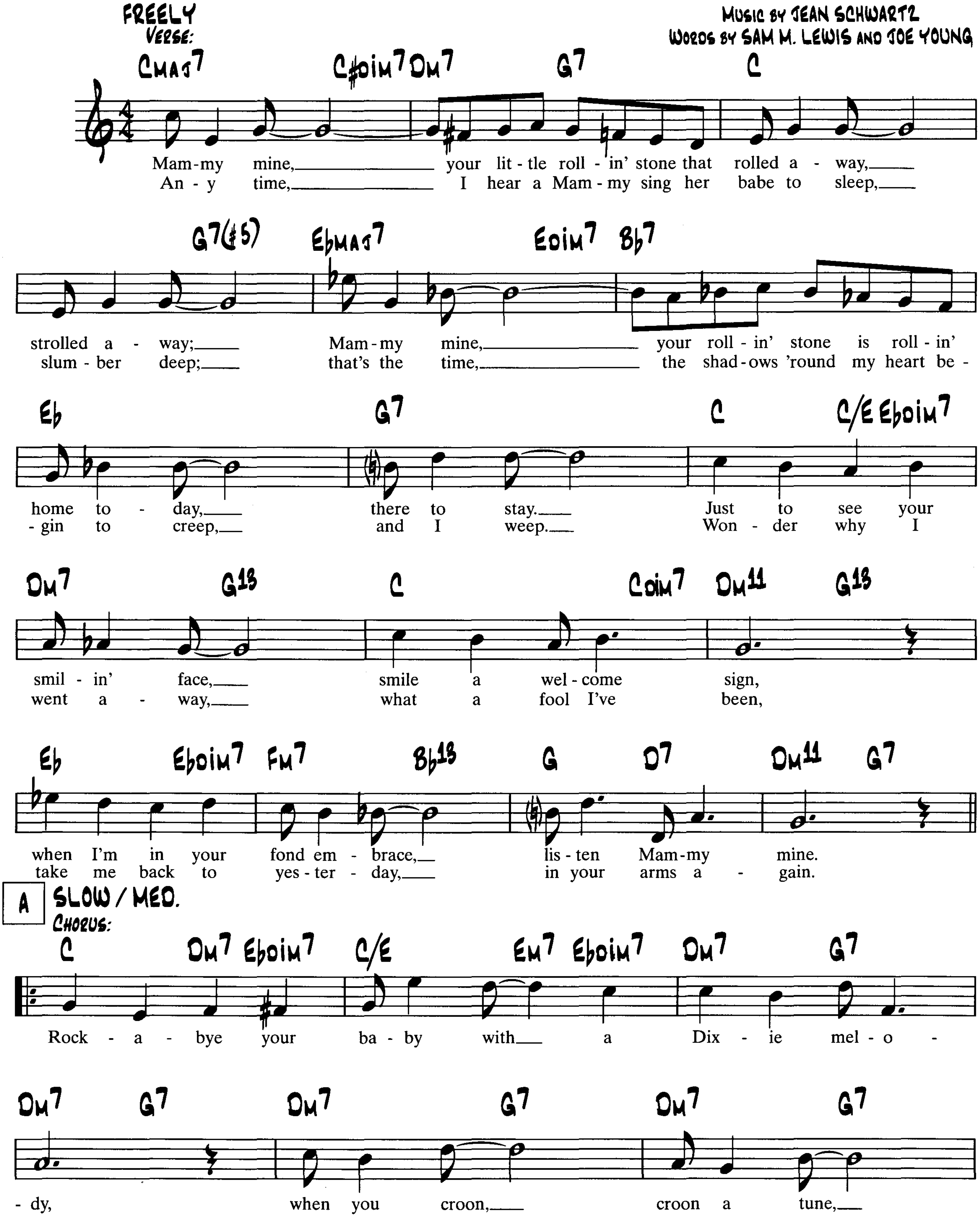

D7
DM7
and a win-dow look - ing on__ the moun - tains and the sea.__
8
Abdim7
D7/A
_ How love - ly! This is where I want__ to be.__
Abdim7
GM7
3
Here, with you so close__ to me__ un - til__ the fin - al
C7sus
Fdim7
FMaj7
flick - er of__ life's em - ber.__
(Bb9(#11) Bb9)
FM7
FM6
EM7
I, who__ was lost and lone - ly,__ be - liev - ing life was
AM7
DM7
G7(b9)
on - ly__ a bit - ter tra - gic joke, I have found__ with you,__
(Bb13)
EM7
A7
DM7
G7
__ the mean-ing of ex - ist - ence. Oh,__ my love._
1
C
A7(#5)
DM9
G13
2
C
G11
CMaj7

ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY

Music by JEAN SCHWARTZ
Words by SAM M. LEWIS and JOE YOUNG


FREELY
VERSE:
CMAJ7 C♯DIM7 DM7 G7 C
Mam-my mine, your lit-tle roll-in' stone that rolled a-way,
An-y time, I hear a Mam-my sing her babe to sleep,
G7(♯5) E♭MAJ7 EDIM7 B♭7
strolled a-way; Mam-my mine, your roll-in' stone is roll-in'
slum-ber deep; that's the time, the shad-ows 'round my heart be-
E♭ G7 C C/E E♭DIM7
home to-day, there to stay. Just to see your
-gin to creep, and I weep. Won-der why I
DM7 G13 C CDIM7 DM11 G13
smil-in' face, smile a wel-come sign,
went a-way, what a fool I've been,
E♭ E♭DIM7 FM7 B♭13 G D7 DM11 G7
when I'm in your fond em-brace, lis-ten Mam-my mine.
take me back to yes-ter-day, in your arms a-gain.
A
SLOW / MED.
CHORUS:
C DM7 E♭DIM7 C/E EM7 E♭DIM7 DM7 G7
Rock-a-bye your ba-by with a Dix-ie mel-o-
DM7 G7 DM7 G7 DM7 G7
-dy, when you croon, croon a tune,

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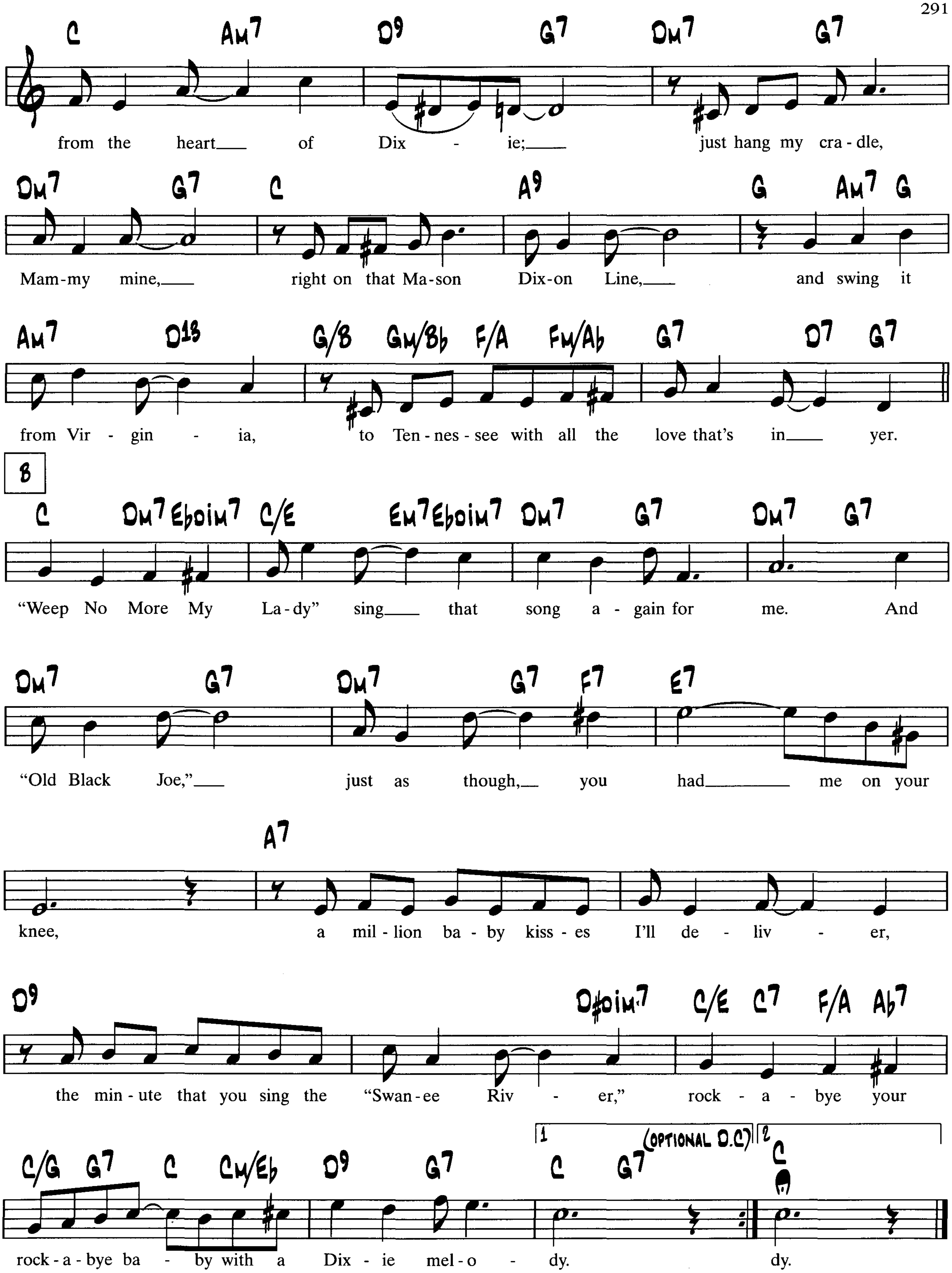
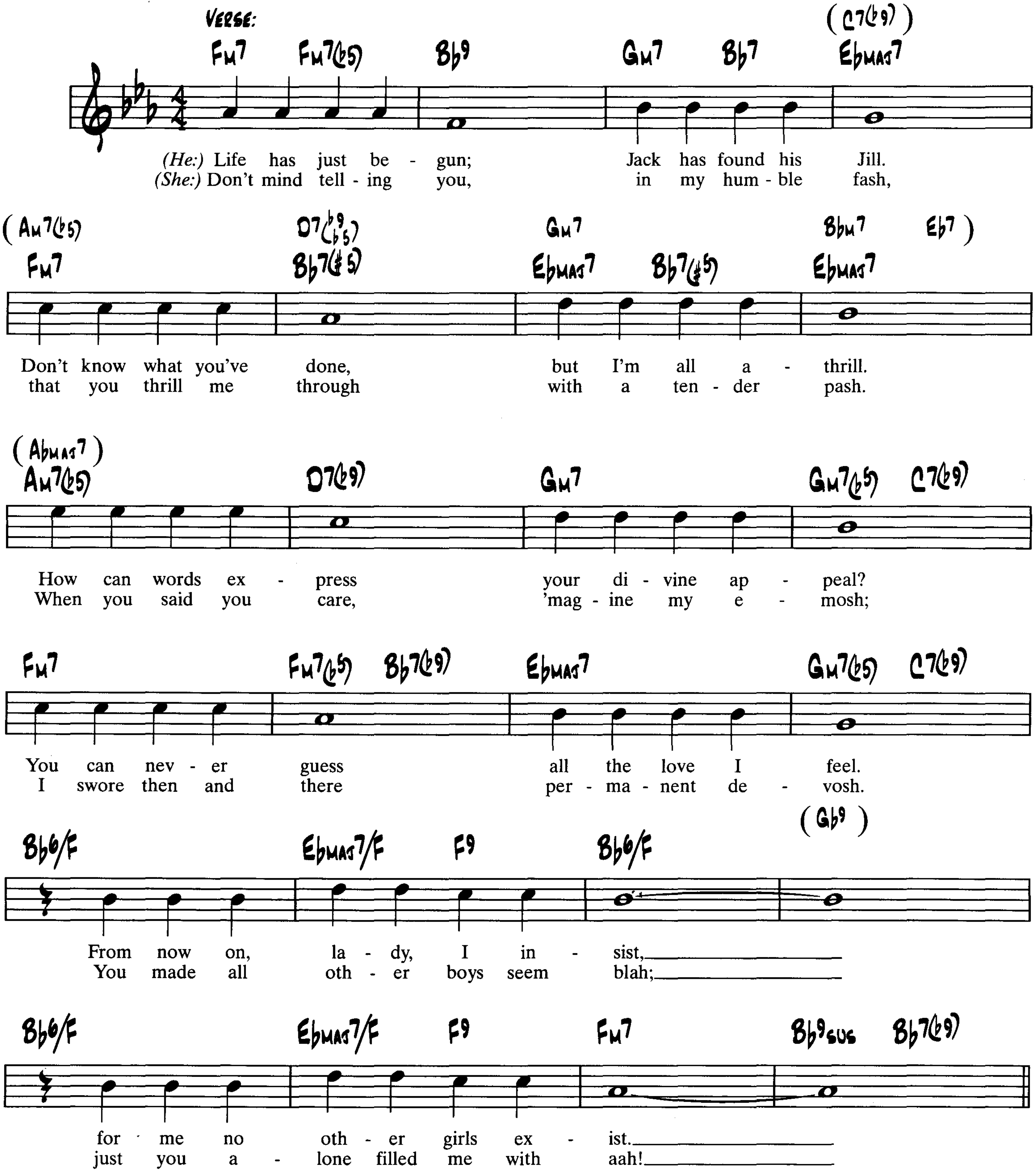

C Am7 D9 G7 Dm7 G7
from the heart of Dix - ie; just hang my cra - dle,
Dm7 G7 C A9 G Am7 G
Mam-my mine, right on that Ma-son Dix-on Line, and swing it
Am7 D13 G/B Gm/Bb F/A Fm/Ab G7 D7 G7
from Vir - gin - ia, to Ten-nes-see with all the love that's in yer.
B
C Dm7 Ebdim7 C/E Em7 Ebdim7 Dm7 G7 Dm7 G7
"Weep No More My La-dy" sing that song a - gain for me. And
Dm7 G7 Dm7 G7 F7 E7
"Old Black Joe," just as though, you had me on your
A7
knee, a mil-lion ba - by kiss - es I'll de - liv - er,
D9 D#dim7 C/E C7 F/A Ab7
the min-ute that you sing the "Swan-ee Riv - er," rock - a - bye your
C/G G7 C Cm/Eb D9 G7 1 C G7 (OPTIONAL D.C.) 2 C
rock-a-bye ba - by with a Dix - ie mel - o - dy. dy.

'S WONDERFUL

MUSIC AND LYRICS BY
GEORGE GERSHWIN
AND IRA GERSHWIN

MEDIUM OR UP TEMPO


VERSE:
FM7 FM7(♭5) B♭9 GM7 B♭7 (C7(♭9)) E♭MAJ7
(He:) Life has just be - gun; Jack has found his Jill.
(She:) Don't mind tell - ing you, in my hum - ble fash,
(AM7(♭5)) FM7 (D7(♭9 ♭5)) B♭7(♯5) (GM7) E♭MAJ7 B♭7(♯5) (B♭M7 E♭7) E♭MAJ7
Don't know what you've done, but I'm all a - thrill.
that you thrill me through with a ten - der pash.
(A♭MAJ7) AM7(♭5) D7(♭9) GM7 GM7(♭5) C7(♭9)
How can words ex - press your di - vine ap - peal?
When you said you care, 'mag - ine my e - mosh;
FM7 FM7(♭5) B♭7(♭9) E♭MAJ7 GM7(♭5) C7(♭9)
You can nev - er guess all the love I feel.
I swore then and there per - ma - nent de - vosh.
B♭6/F E♭MAJ7/F F9 B♭6/F (G♭9)
From now on, la - dy, I in - sist,
You made all oth - er boys seem blah;
B♭6/F E♭MAJ7/F F9 FM7 B♭9SUS B♭7(♭9)
for me no oth - er girls ex - ist.
just you a - lone filled me with aah!

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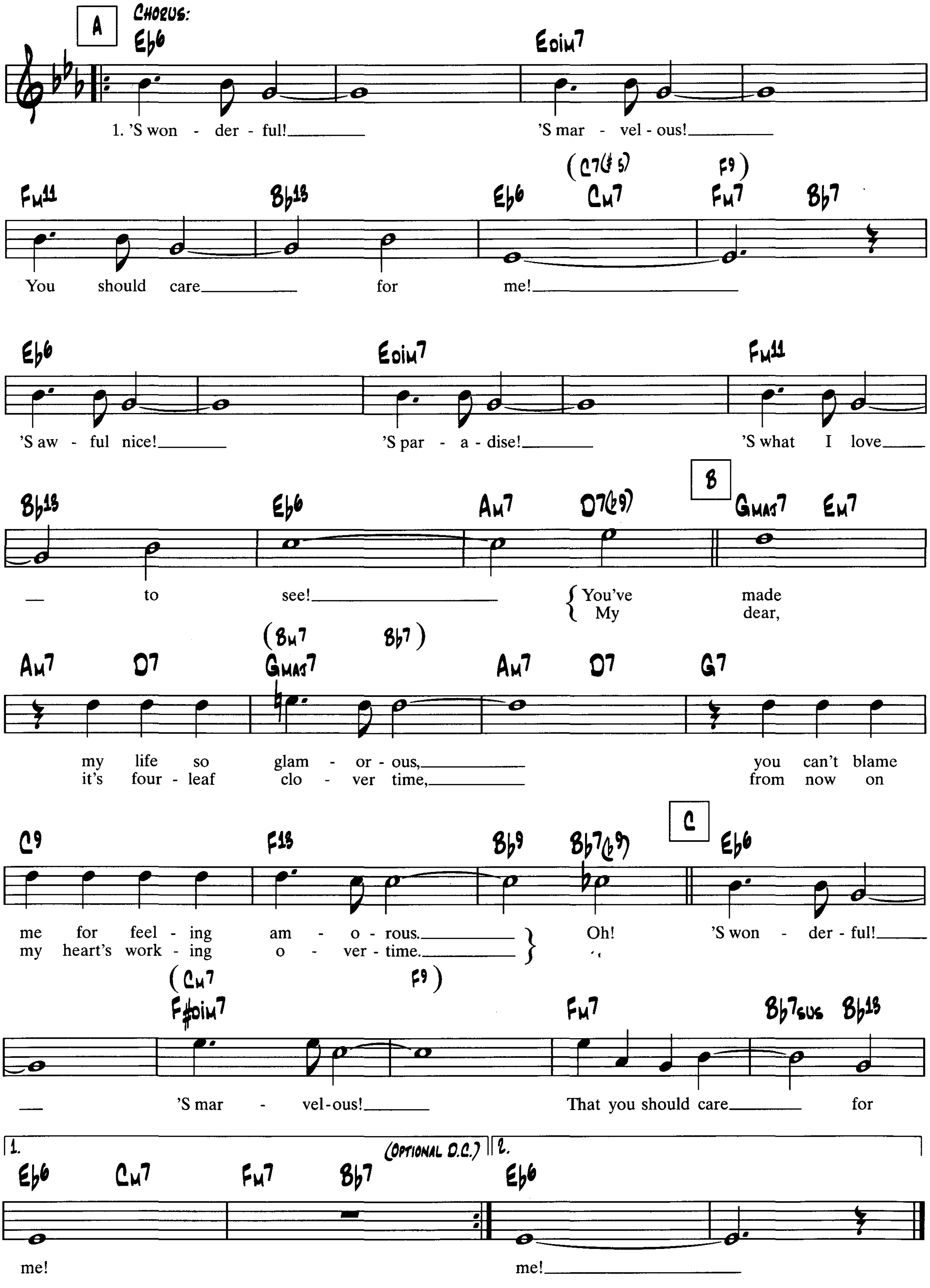
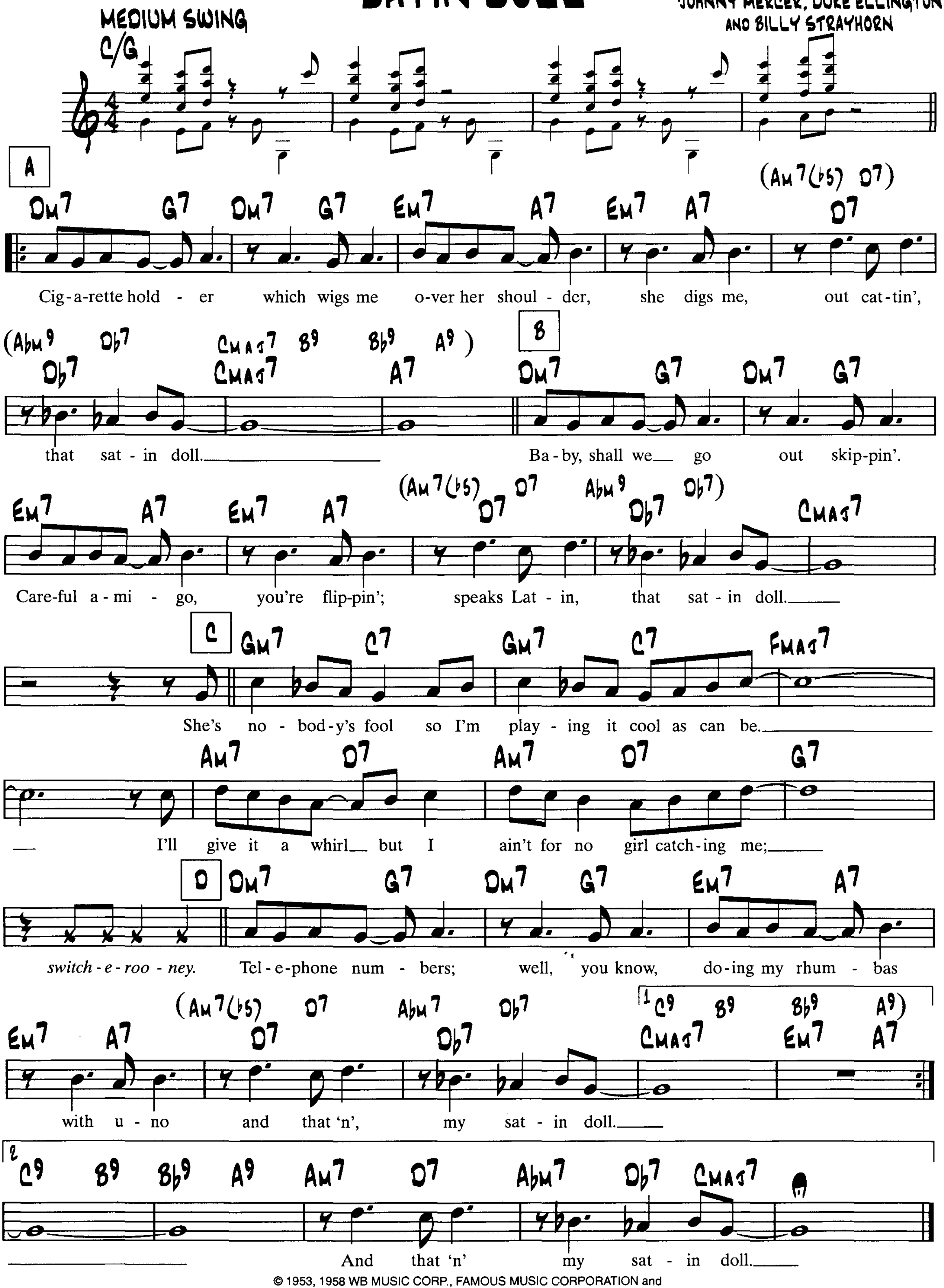

A
CHORUS:
Eb6
Edim7
1. 'S won - der - ful!
'S mar - vel - ous!
(C7(#5) F9)
Fm11 Bb13 Eb6 Cm7 Fm7 Bb7
You should care for me!
Eb6 Edim7 Fm11
'S aw - ful nice! 'S par - a - dise! 'S what I love
Bb13 Eb6 Am7 D7(b9)
to see!
B
Gmaj7 Em7
You've made
My dear,
(Bm7 Bb7)
Am7 D7 Gmaj7 Am7 D7 G7
my life so glam - or - ous, you can't blame
it's four - leaf clo - ver time, from now on
C9 F13 Bb9 Bb7(b9)
me for feel - ing am - o - rous.
my heart's work - ing o - ver - time.
C
Eb6
Oh! 'S won - der - ful!
(Cm7 F9)
F#dim7 Fm7 Bb7sus Bb13
'S mar - vel - ous! That you should care for
1. (OPTIONAL D.C.)
Eb6 Cm7 Fm7 Bb7
me!
2.
Eb6
me!

SATIN DOLL

WORDS AND MUSIC BY
JOHNNY MERCER, DUKE ELLINGTON
AND BILLY STRAYHORN


MEDIUM SWING
C/G
A
DM7 G7 DM7 G7 EM7 A7 EM7 A7 (AM7(b5) D7) D7
Cig-a-rette hold - er which wigs me o-ver her shoul - der, she digs me, out cat-tin',
(AbM9 Db7) Db7 (CMAJ7 B9 Bb9 A9) CMAJ7 A7
that sat - in doll.
B
DM7 G7 DM7 G7
Ba-by, shall we go out skip-pin'.
EM7 A7 EM7 A7 (AM7(b5) D7) D7 (AbM9 Db7) Db7 CMAJ7
Care-ful a - mi - go, you're flip-pin'; speaks Lat - in, that sat - in doll.
C
GM7 C7 GM7 C7 FMAJ7
She's no - bod-y's fool so I'm play - ing it cool as can be.
AM7 D7 AM7 D7 G7
I'll give it a whirl but I ain't for no girl catch-ing me;
D
DM7 G7 DM7 G7 EM7 A7
switch - e - roo - ney. Tel - e-phone num - bers; well, you know, do-ing my rhum - bas
EM7 A7 (AM7(b5) D7) D7 (AbM7 Db7) Db7 1 (C9 B9 Bb9 A9) CMAJ7 EM7 A7
with u - no and that 'n', my sat - in doll.
2 C9 B9 Bb9 A9 AM7 D7 AbM7 Db7 CMAJ7
And that 'n' my sat - in doll.

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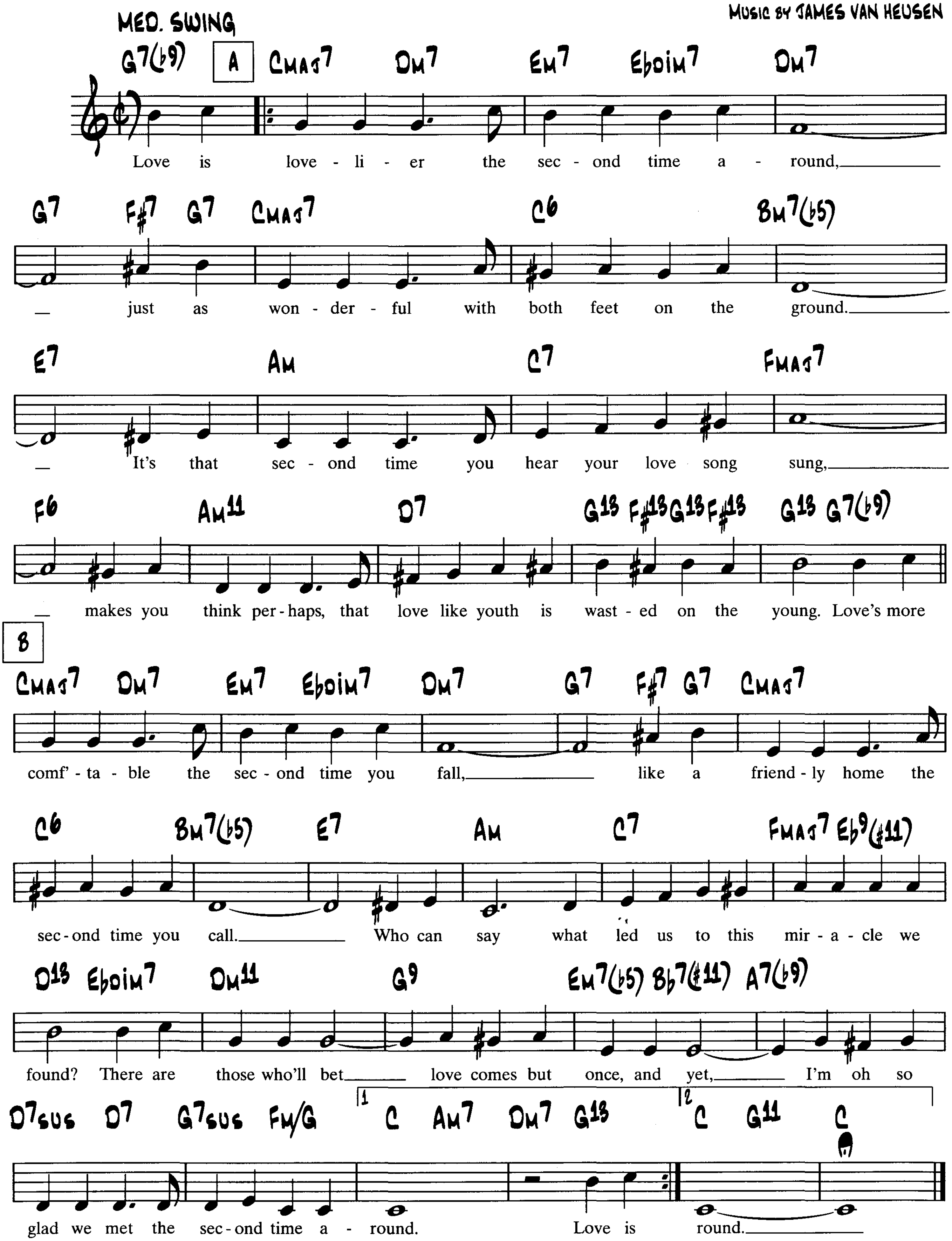
THE SECOND TIME AROUND

WORDS BY SAMMY CAHN
MUSIC BY JAMES VAN HEUSEN


MED. SWING
G7(b9) A Cmaj7 Dm7 Em7 Ebdim7 Dm7
Love is love - li - er the sec - ond time a - round,
G7 F#7 G7 Cmaj7 C6 Bm7(b5)
just as won - der - ful with both feet on the ground.
E7 Am C7 Fmaj7
It's that sec - ond time you hear your love song sung,
F6 Am11 D7 G13 F#13 G13 F#13 G13 G7(b9)
makes you think per - haps, that love like youth is wast - ed on the young. Love's more
B
Cmaj7 Dm7 Em7 Ebdim7 Dm7 G7 F#7 G7 Cmaj7
comf' - ta - ble the sec - ond time you fall, like a friend - ly home the
C6 Bm7(b5) E7 Am C7 Fmaj7 Eb9(#11)
sec - ond time you call. Who can say what led us to this mir - a - cle we
D13 Ebdim7 Dm11 G9 Em7(b5) Bb7(#11) A7(b9)
found? There are those who'll bet love comes but once, and yet, I'm oh so
D7sus D7 G7sus Fm/G 1 C Am7 Dm7 G13 2 C G11 C
glad we met the sec - ond time a - round. Love is round.

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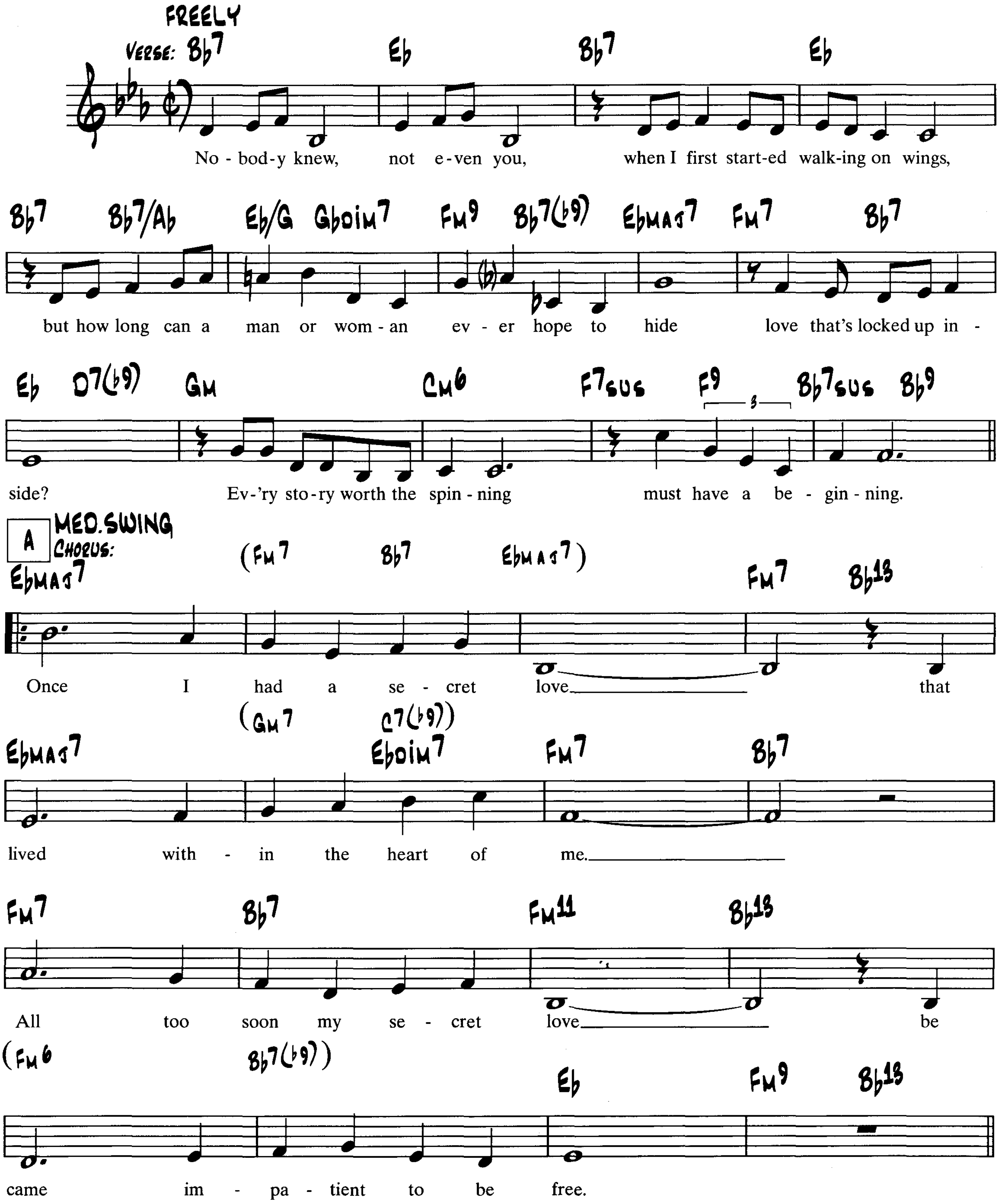
SECRET LOVE

WORDS BY PAUL FRANCIS WEBSTER
MUSIC BY SAMMY FAIN


FREELY
VERSE: Bb7 Eb Bb7 Eb
No-bod-y knew, not e-ven you, when I first start-ed walk-ing on wings,
Bb7 Bb7/Ab Eb/G Gbdim7 Fm9 Bb7(b9) Ebmaj7 Fm7 Bb7
but how long can a man or wom-an ev-er hope to hide love that's locked up in-
Eb D7(b9) Gm Cm6 F7sus F9 3 Bb7sus Bb9
side? Ev-'ry sto-ry worth the spin-ning must have a be-gin-ning.
A MED. SWING
CHORUS:
Ebmaj7 (Fm7 Bb7 Ebmaj7) Fm7 Bb13
Once I had a se-cret love that
Ebmaj7 (Gm7 C7(b9)) Ebdim7 Fm7 Bb7
lived with-in the heart of me.
Fm7 Bb7 Fm11 Bb13
All too soon my se-cret love be
(Fm6 Bb7(b9)) Eb Fm9 Bb13
came im-pa-tient to be free.

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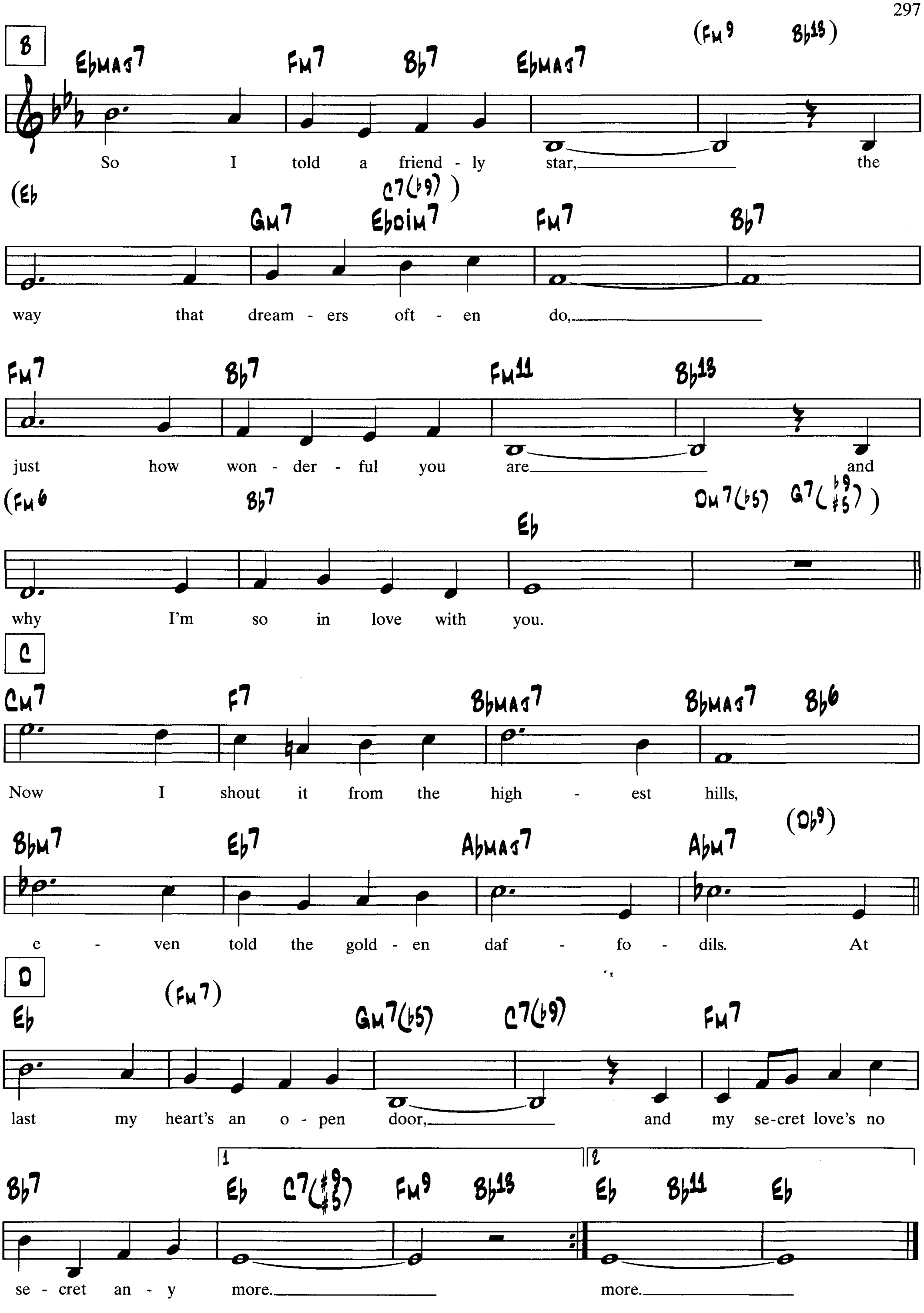
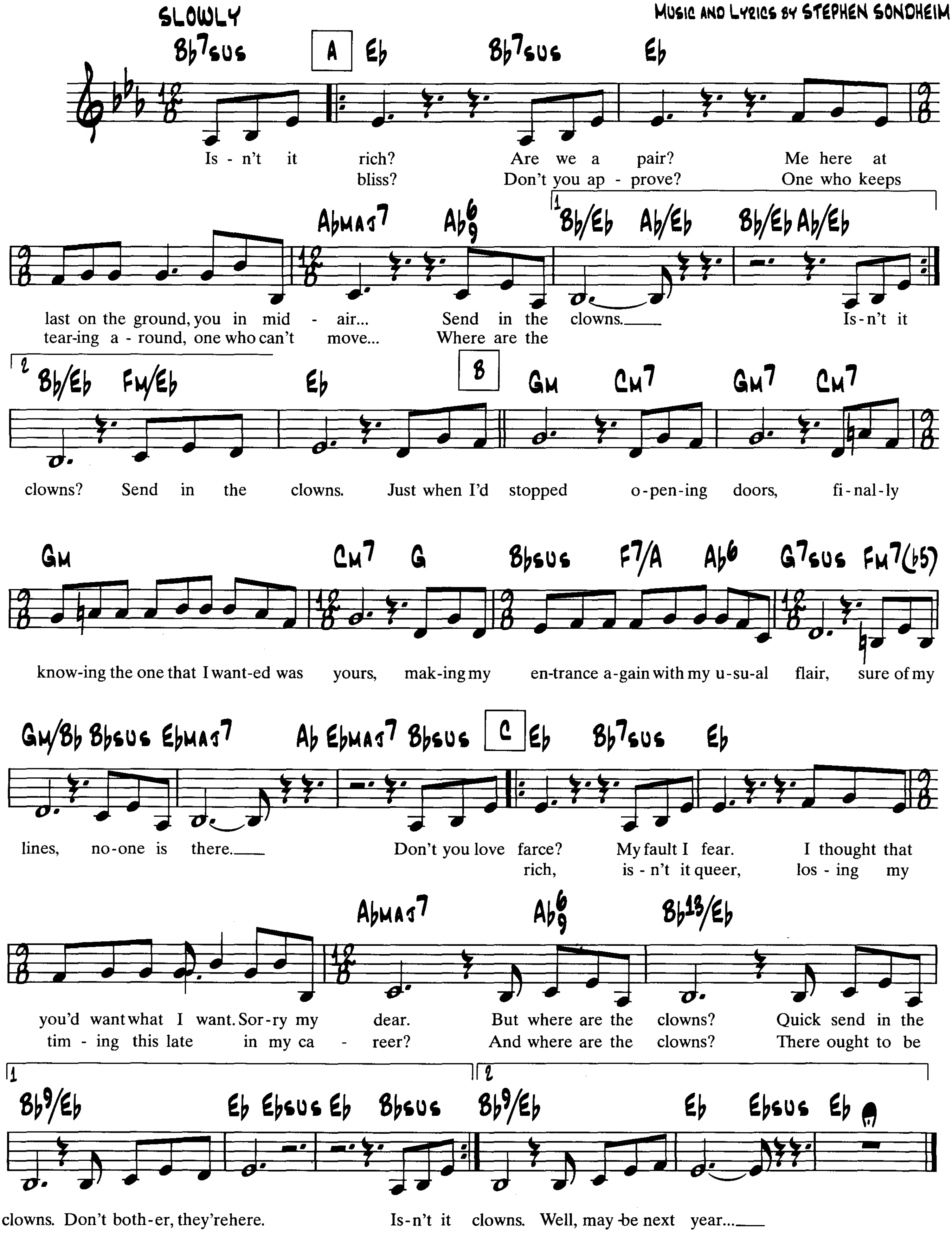

B
EbMAJ7 FM7 Bb7 EbMAJ7 (FM9 Bb13)
So I told a friend-ly star, the
(Eb C7(b9)) GM7 EbDIM7 FM7 Bb7
way that dream-ers oft-en do,
FM7 Bb7 FM11 Bb13
just how won-der-ful you are and
(FM6 Bb7 Eb DM7(b5) G7(b9 #5))
why I'm so in love with you.
C
CM7 F7 BbMAJ7 BbMAJ7 Bb6
Now I shout it from the high-est hills,
BbM7 Eb7 AbMAJ7 AbM7 (Db9)
e-ven told the gold-en daf-fo-dils. At
D
Eb (FM7) GM7(b5) C7(b9) FM7
last my heart's an o-pen door, and my se-cret love's no
Bb7 1 Eb C7(#9 #5) FM9 Bb13 2 Eb Bb11 Eb
se-cret an-y more. more.

SEND IN THE CLOWNS

MUSIC AND LYRICS BY STEPHEN SONDHEIM


SLOWLY
Bb7sus
A
Eb Bb7sus Eb
Is - n't it rich? Are we a pair? Me here at
bliss? Don't you ap - prove? One who keeps
Abmaj7 Ab6/9
1
Bb/Eb Ab/Eb Bb/Eb Ab/Eb
last on the ground, you in mid - air... Send in the clowns.___ Is-n't it
tear-ing a - round, one who can't move... Where are the
2
Bb/Eb Fm/Eb Eb
B
Gm Cm7 Gm7 Cm7
clowns? Send in the clowns. Just when I'd stopped o-pen-ing doors, fi-nal-ly
Gm Cm7 G Bbsus F7/A Ab6 G7sus Fm7(b5)
know-ing the one that I want-ed was yours, mak-ing my en-trance a-gain with my u-su-al flair, sure of my
Gm/Bb Bbsus Ebmaj7 Ab Ebmaj7 Bbsus
C
Eb Bb7sus Eb
lines, no-one is there.___ Don't you love farce? My fault I fear. I thought that
rich, is - n't it queer, los - ing my
Abmaj7 Ab6/9 Bb13/Eb
you'd want what I want. Sor-ry my dear. But where are the clowns? Quick send in the
tim - ing this late in my ca - reer? And where are the clowns? There ought to be
1
Bb9/Eb Eb Ebsus Eb Bbsus
2
Bb9/Eb Eb Ebsus Eb
clowns. Don't both-er, they're here. Is-n't it clowns. Well, may-be next year...___

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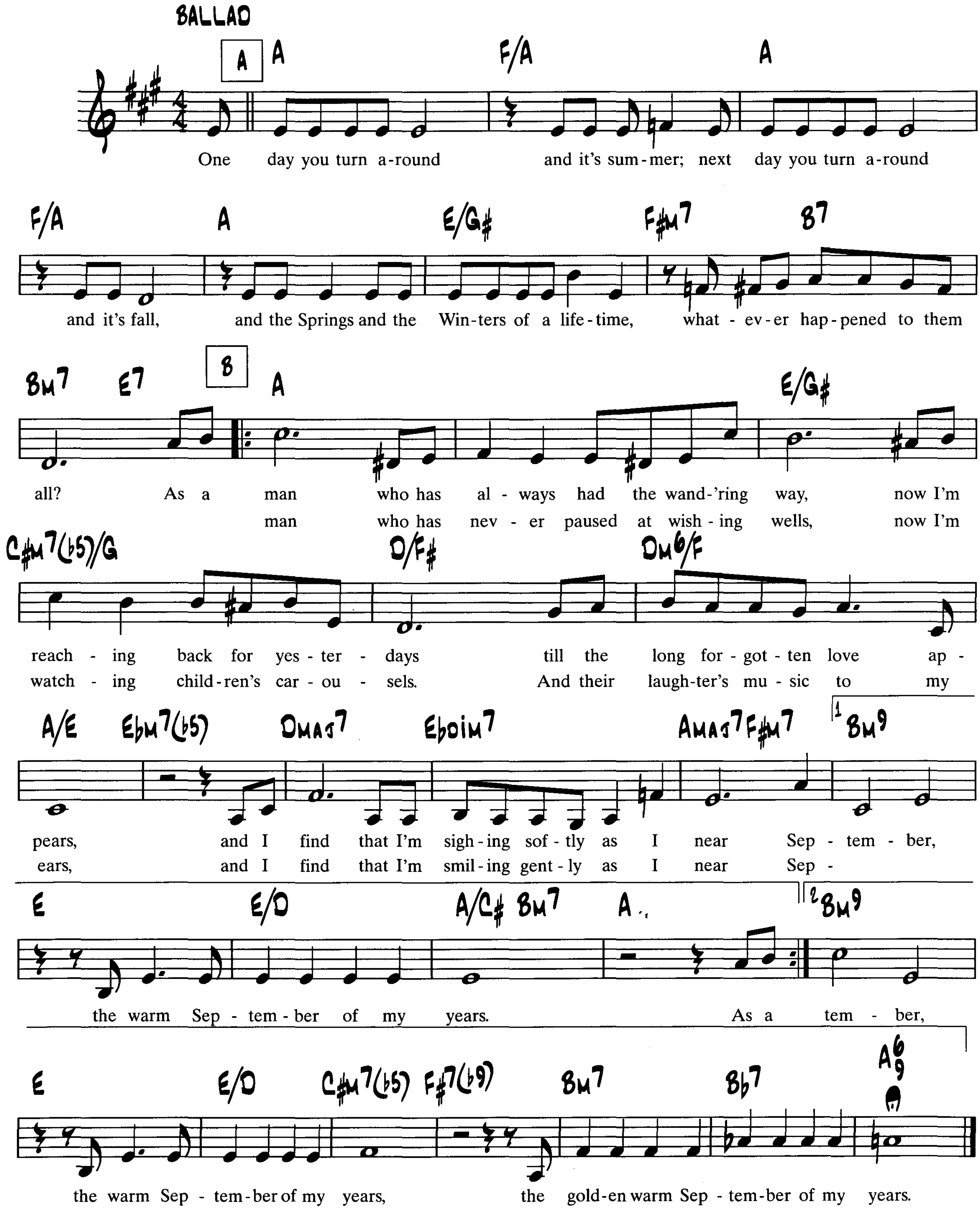
THE SEPTEMBER OF MY YEARS

WORDS BY SAMMY CAHN
MUSIC BY JAMES VAN HEUSEN


BALLAD
A
A F/A A
One day you turn a-round and it's sum-mer; next day you turn a-round
F/A A E/G♯ F♯m7 B7
and it's fall, and the Springs and the Win-ters of a life-time, what - ev-er hap-pened to them
Bm7 E7
B
A E/G♯
all? As a man who has al - ways had the wand-'ring way, now I'm
man who has nev - er paused at wish - ing wells, now I'm
C♯m7(♭5)/G D/F♯ Dm6/F
reach - ing back for yes - ter - days till the long for - got - ten love ap -
watch - ing child-ren's car - ou - sels. And their laugh-ter's mu - sic to my
A/E E♭m7(♭5) Dmaj7 E♭dim7 Amaj7 F♯m7 1 Bm9
pears, and I find that I'm sigh-ing sof - tly as I near Sep - tem - ber,
ears, and I find that I'm smil-ing gent - ly as I near Sep -
E E/D A/C♯ Bm7 A 2 Bm9
the warm Sep - tem - ber of my years. As a tem - ber,
E E/D C♯m7(♭5) F♯7(♭9) Bm7 B♭7 A6/9
the warm Sep - tem-ber of my years, the gold-en warm Sep - tem-ber of my years.

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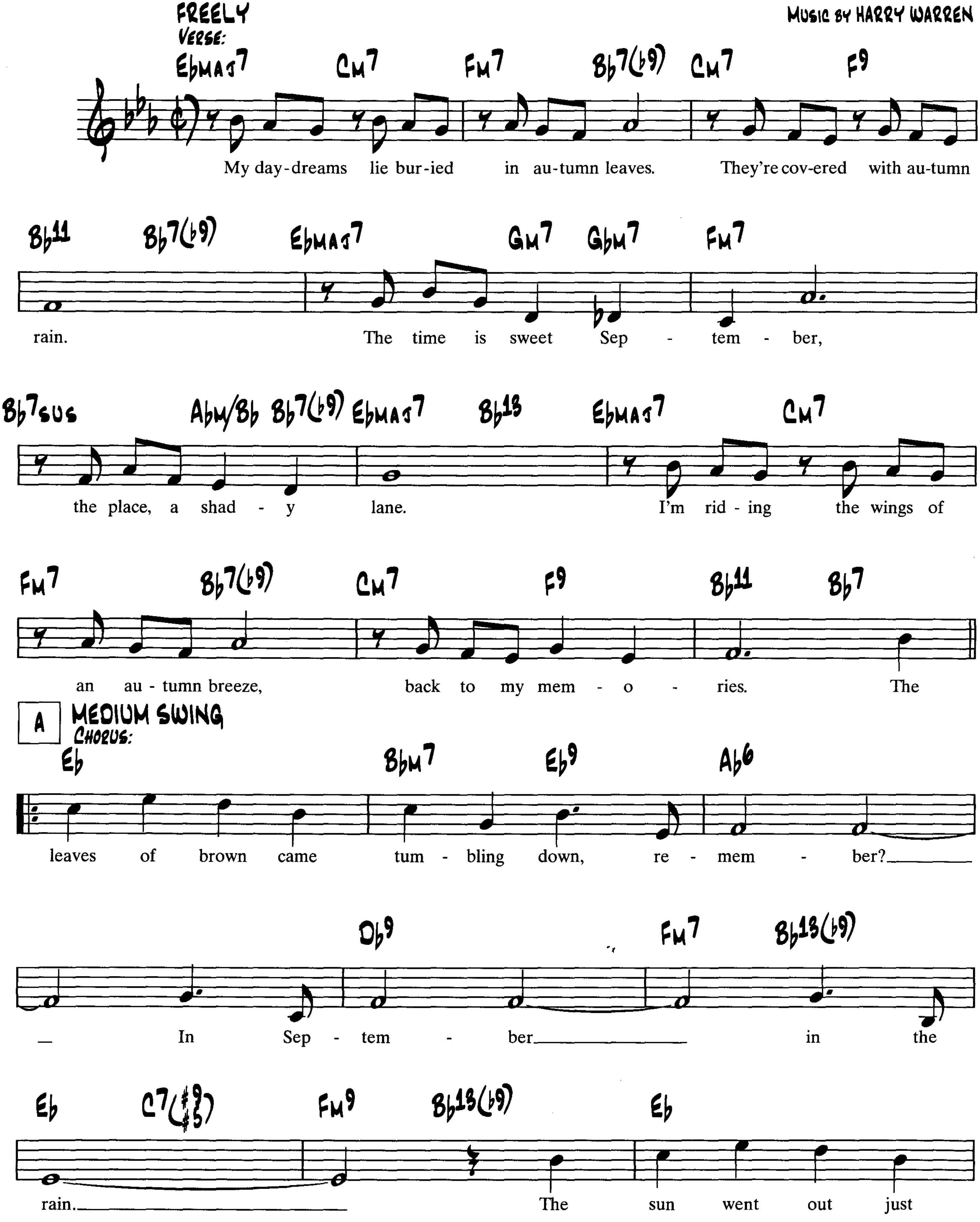
SEPTEMBER IN THE RAIN

WORDS BY AL DUBIN
MUSIC BY HARRY WARREN


FREELY
VERSE:
EbMAJ7 CM7 FM7 Bb7(b9) CM7 F9
My day-dreams lie bur-ied in au-tumn leaves. They're cov-ered with au-tumn
Bb11 Bb7(b9) EbMAJ7 GM7 GbM7 FM7
rain. The time is sweet Sep - tem - ber,
Bb7SUS AbM/Bb Bb7(b9) EbMAJ7 Bb13 EbMAJ7 CM7
the place, a shad - y lane. I'm rid - ing the wings of
FM7 Bb7(b9) CM7 F9 Bb11 Bb7
an au - tumn breeze, back to my mem - o - ries. The
A
MEDIUM SWING
CHORUS:
Eb BbM7 Eb9 Ab6
leaves of brown came tum - bling down, re - mem - ber?
Db9 FM7 Bb13(b9)
In Sep - tem - ber in the
Eb C7(#9/#5) FM9 Bb13(b9) Eb
rain. The sun went out just

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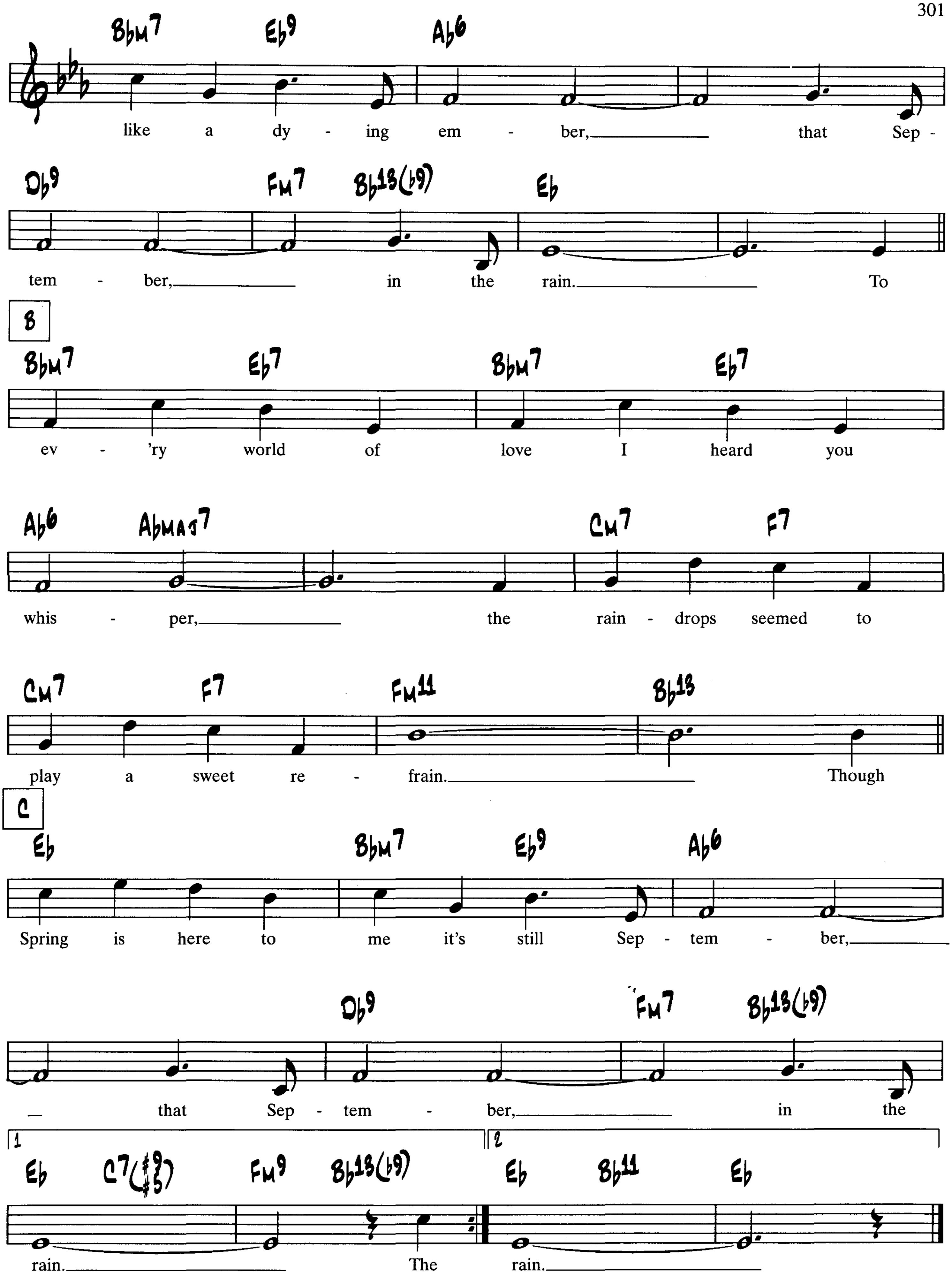
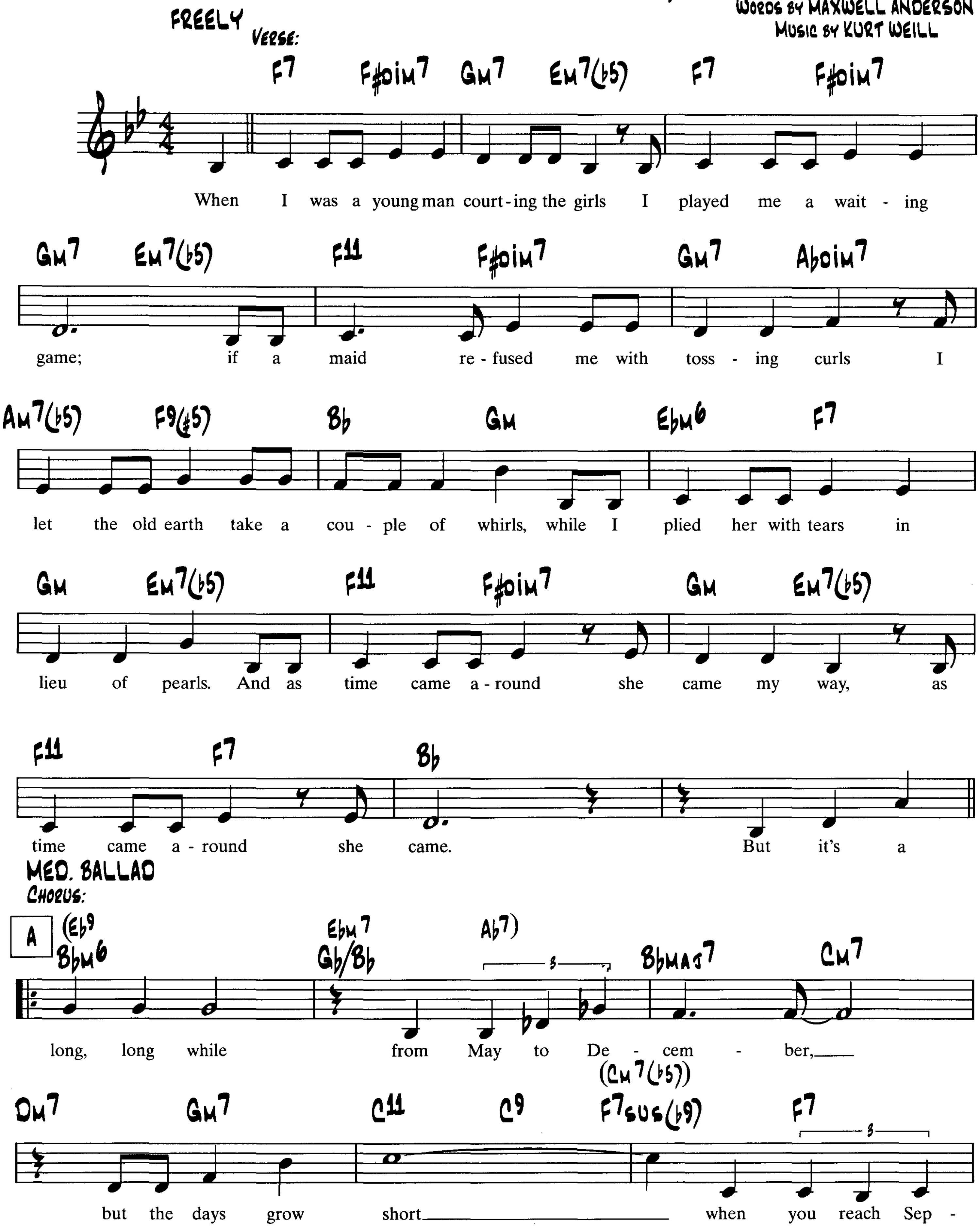

B♭m7 E♭9 A♭6
like a dy - ing em - ber, that Sep -
D♭9 Fm7 B♭13(♭9) E♭
tem - ber, in the rain. To
B
B♭m7 E♭7 B♭m7 E♭7
ev - 'ry world of love I heard you
A♭6 A♭maj7 Cm7 F7
whis - per, the rain - drops seemed to
Cm7 F7 Fm11 B♭13
play a sweet re - frain. Though
C
E♭ B♭m7 E♭9 A♭6
Spring is here to me it's still Sep - tem - ber,
D♭9 Fm7 B♭13(♭9)
that Sep - tem - ber, in the
1
E♭ C7(♯9 ♯5) Fm9 B♭13(♭9)
rain. The
2
E♭ B♭11 E♭
rain.

SEPTEMBER SONG

Words by MAXWELL ANDERSON
Music by KURT WEILL


FREELY
VERSE:
F7 F#DIM7 GM7 EM7(b5) F7 F#DIM7
When I was a young man court-ing the girls I played me a wait - ing
GM7 EM7(b5) F11 F#DIM7 GM7 AbDIM7
game; if a maid re - fused me with toss - ing curls I
AM7(b5) F9(#5) Bb GM EbM6 F7
let the old earth take a cou - ple of whirls, while I plied her with tears in
GM EM7(b5) F11 F#DIM7 GM EM7(b5)
lieu of pearls. And as time came a - round she came my way, as
F11 F7 Bb
time came a - round she came. But it's a
MED. BALLAD
CHORUS:
A
(Eb9 EbM7 Ab7)
BbM6 Gb/Bb BbMAJ7 CM7
3
long, long while from May to De - cem - ber,
(CM7(b5))
DM7 GM7 C11 C9 F7SUS(b9) F7
3
but the days grow short when you reach Sep -

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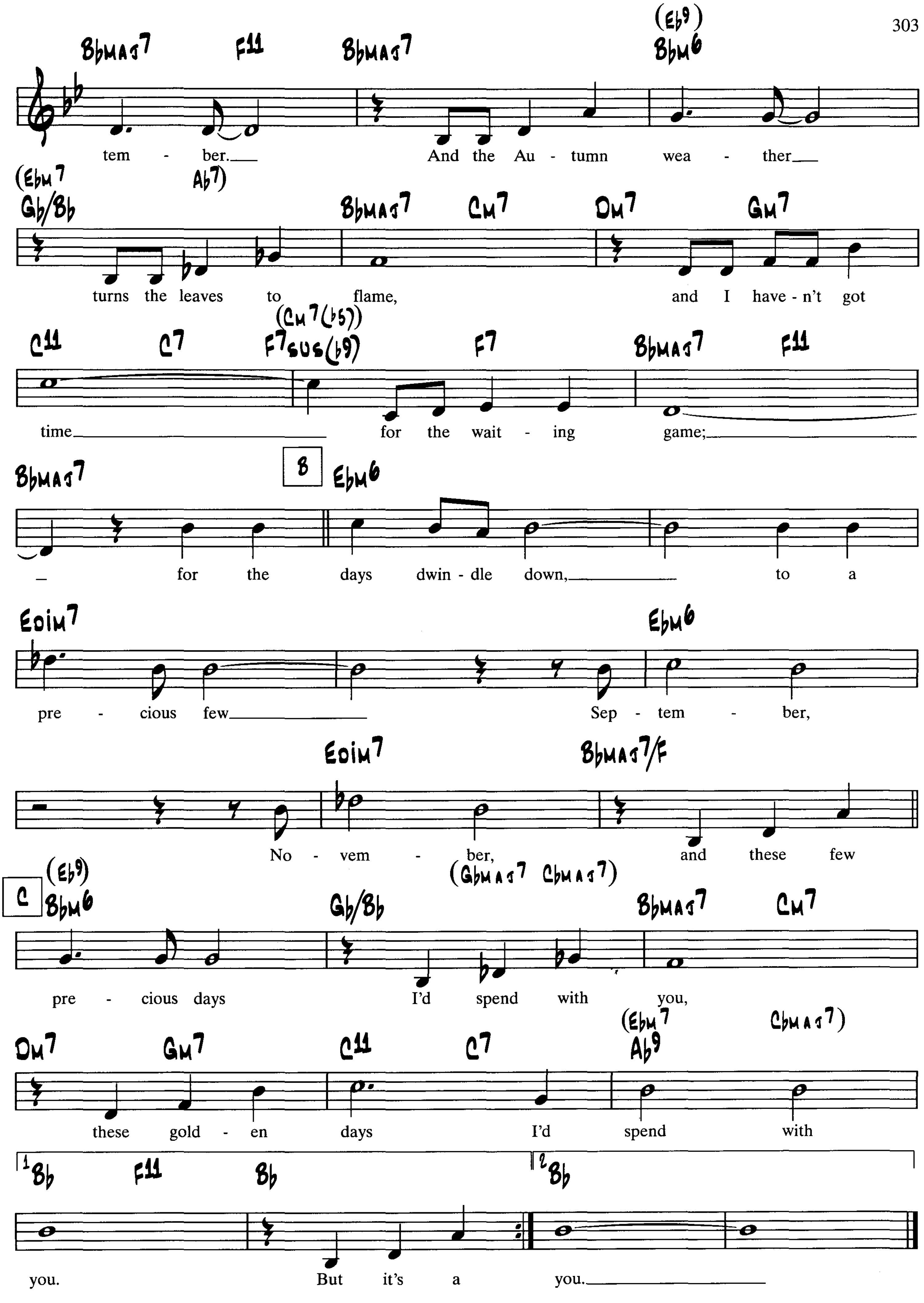
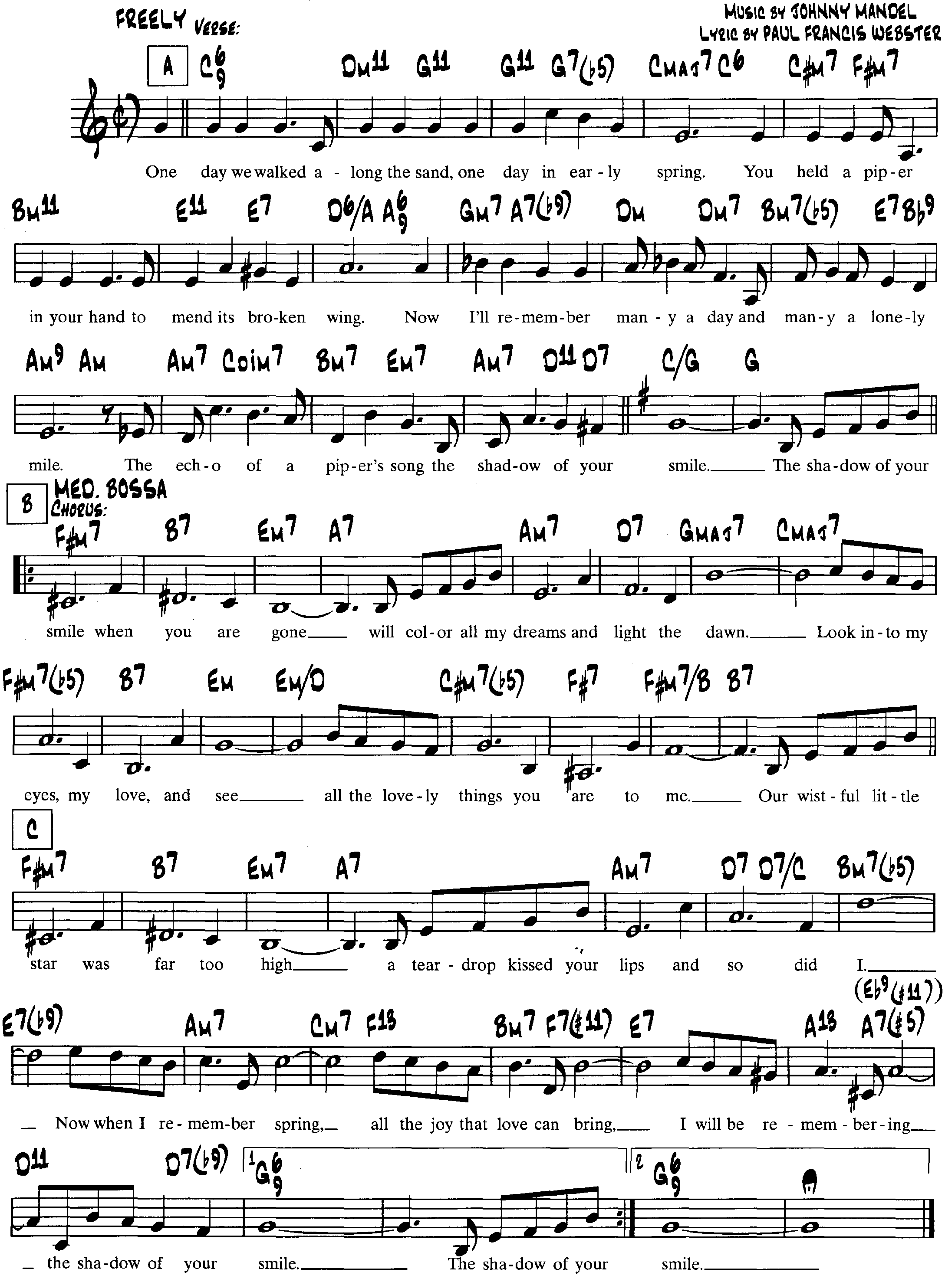

BbMA7 F11 BbMA7 (Eb9) BbM6
tem - ber. And the Au - tumn wea - ther
(EbM7 Ab7) Gb/Bb BbMA7 CM7 DM7 GM7
turns the leaves to flame, and I have - n't got
C11 C7 (CM7(b5)) F7SUS(b9) F7 BbMA7 F11
time for the wait - ing game;
BbMA7 8 EbM6
for the days dwin - dle down, to a
EDIM7 EbM6
pre - cious few Sep - tem - ber,
EDIM7 BbMA7/F
No - vem - ber, and these few
C (Eb9) BbM6 Gb/Bb (GbMA7 CbMA7) BbMA7 CM7
pre - cious days I'd spend with you,
DM7 GM7 C11 C7 (EbM7 CbMA7) Ab9
these gold - en days I'd spend with
1 Bb F11 Bb 2 Bb
you. But it's a you.

THE SHADOW OF YOUR SMILE

MUSIC BY JOHNNY MANDEL
LYRIC BY PAUL FRANCIS WEBSTER


FREELY VERSE:
A
C6/9 Dm11 G11 G11 G7(b5) Cmaj7 C6 C#m7 F#m7
One day we walked a - long the sand, one day in ear - ly spring. You held a pip - er
Bm11 E11 E7 D6/A A6/9 Gm7 A7(b9) Dm Dm7 Bm7(b5) E7 Bb9
in your hand to mend its bro - ken wing. Now I'll re - mem - ber man - y a day and man - y a lone - ly
Am9 Am Am7 Cdim7 Bm7 Em7 Am7 D11 D7 C/G G
mile. The ech - o of a pip - er's song the shad - ow of your smile. The sha - dow of your
B
MED. BOSSA
CHORUS:
F#m7 B7 Em7 A7 Am7 D7 Gmaj7 Cmaj7
smile when you are gone will col - or all my dreams and light the dawn. Look in - to my
F#m7(b5) B7 Em Em/D C#m7(b5) F#7 F#m7/B B7
eyes, my love, and see all the love - ly things you are to me. Our wist - ful lit - tle
C
F#m7 B7 Em7 A7 Am7 D7 D7/C Bm7(b5)
star was far too high a tear - drop kissed your lips and so did I.
E7(b9) Am7 Cm7 F13 Bm7 F7(#11) E7 A13 A7(#5) (Eb9(#11))
Now when I re - mem - ber spring, all the joy that love can bring, I will be re - mem - ber - ing
D11 D7(b9) 1 G6/9 2 G6/9
the sha - dow of your smile. The sha - dow of your smile.

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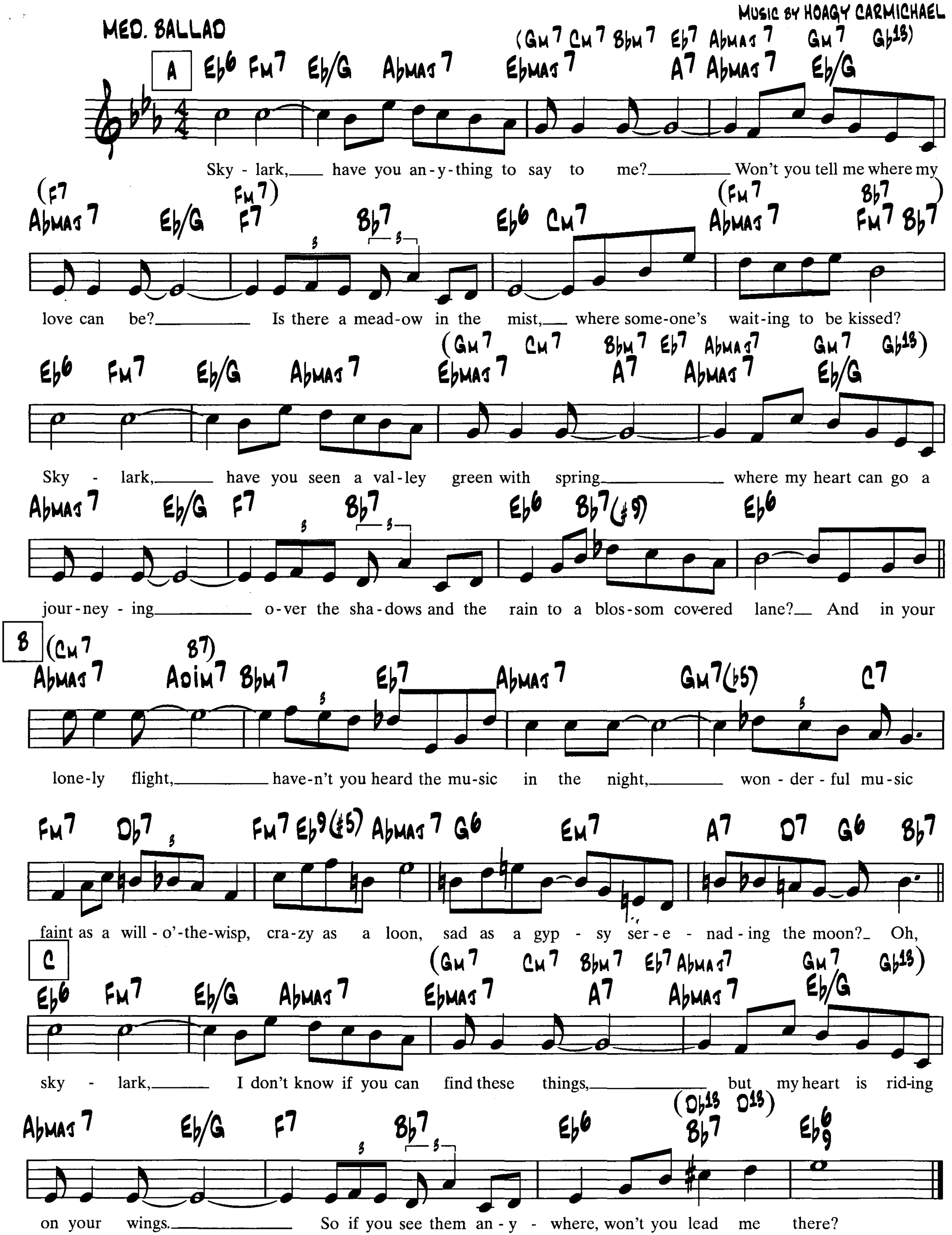
SKYLARK

WORDS BY JOHNNY MERCER
MUSIC BY HOAGY CARMICHAEL

MED. BALLAD


A
(GM7 CM7 BbM7 Eb7 AbMAJ7 GM7 Gb13)
Eb6 FM7 Eb/G AbMAJ7 EbMAJ7 A7 AbMAJ7 Eb/G
Sky - lark, have you an - y - thing to say to me? Won't you tell me where my
(F7 FM7) (FM7 Bb7)
AbMAJ7 Eb/G F7 Bb7 Eb6 CM7 AbMAJ7 FM7 Bb7
love can be? Is there a mead - ow in the mist, where some - one's wait - ing to be kissed?
(GM7 CM7 BbM7 Eb7 AbMAJ7 GM7 Gb13)
Eb6 FM7 Eb/G AbMAJ7 EbMAJ7 A7 AbMAJ7 Eb/G
Sky - lark, have you seen a val - ley green with spring where my heart can go a
AbMAJ7 Eb/G F7 Bb7 Eb6 Bb7(#9) Eb6
jour - ney - ing o - ver the sha - dows and the rain to a blos - som cov-ered lane? And in your
B
(CM7 B7)
AbMAJ7 ADIM7 BbM7 Eb7 AbMAJ7 GM7(b5) C7
lone - ly flight, have - n't you heard the mu - sic in the night, won - der - ful mu - sic
FM7 Db7 FM7 Eb9(#5) AbMAJ7 G6 EM7 A7 D7 G6 Bb7
faint as a will - o'-the-wisp, cra - zy as a loon, sad as a gyp - sy ser - e - nad - ing the moon? Oh,
C
(GM7 CM7 BbM7 Eb7 AbMAJ7 GM7 Gb13)
Eb6 FM7 Eb/G AbMAJ7 EbMAJ7 A7 AbMAJ7 Eb/G
sky - lark, I don't know if you can find these things, but my heart is rid - ing
(Db13 D13)
AbMAJ7 Eb/G F7 Bb7 Eb6 Bb7 Eb6/9
on your wings. So if you see them an - y - where, won't you lead me there?

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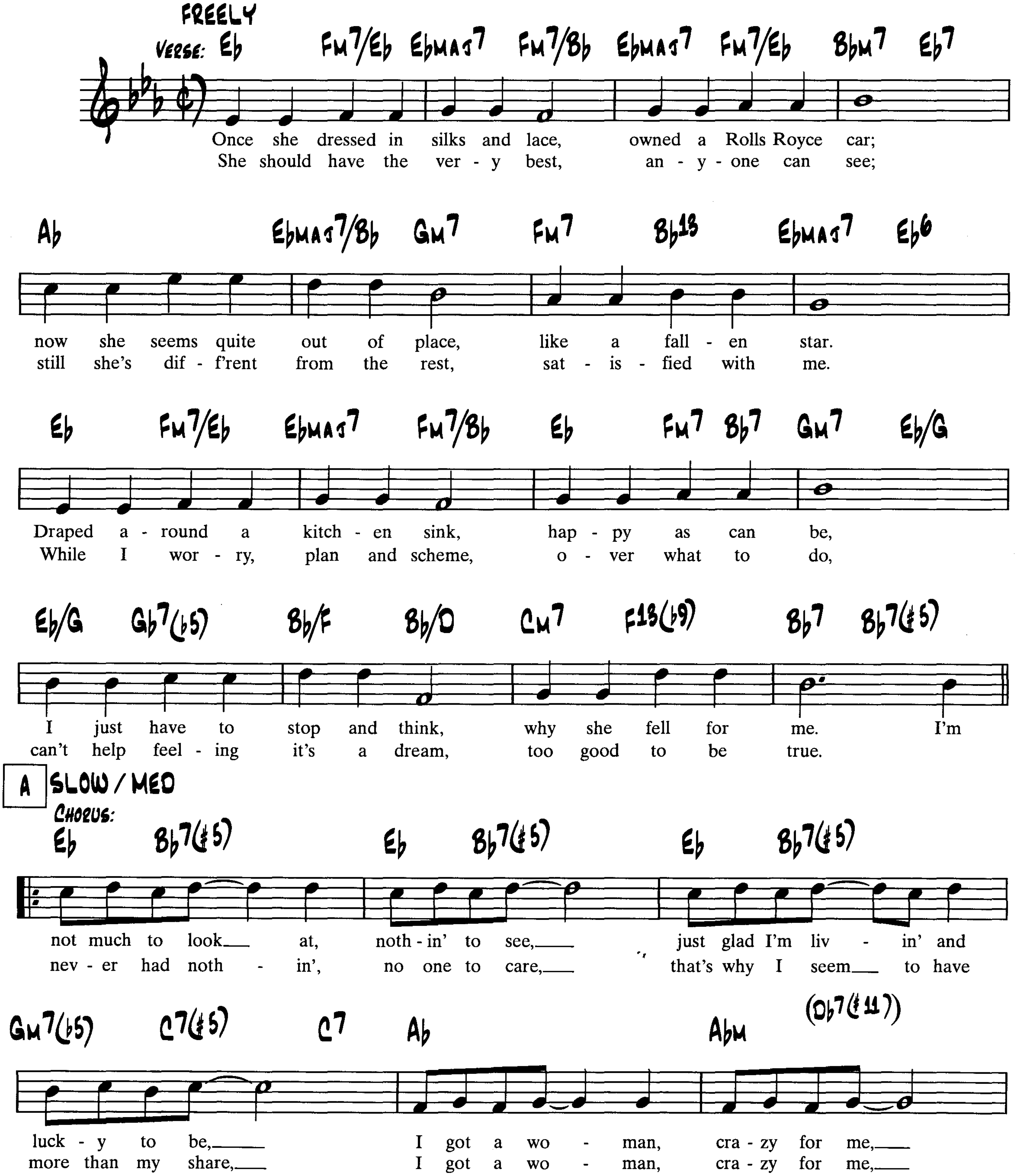
(I Got a Woman, Crazy for Me)
SHE'S FUNNY THAT WAY

Words by Richard A. Whiting
Music by Neil Moret


FREELY
VERSE: Eb Fm7/Eb Ebmaj7 Fm7/Bb Ebmaj7 Fm7/Eb Bbm7 Eb7
Once she dressed in silks and lace, owned a Rolls Royce car;
She should have the ver - y best, an - y - one can see;
Ab Ebmaj7/Bb Gm7 Fm7 Bb13 Ebmaj7 Eb6
now she seems quite out of place, like a fall - en star.
still she's dif - f'rent from the rest, sat - is - fied with me.
Eb Fm7/Eb Ebmaj7 Fm7/Bb Eb Fm7 Bb7 Gm7 Eb/G
Draped a - round a kitch - en sink, hap - py as can be,
While I wor - ry, plan and scheme, o - ver what to do,
Eb/G Gb7(b5) Bb/F Bb/D Cm7 F13(b9) Bb7 Bb7(#5)
I just have to stop and think, why she fell for me. I'm
can't help feel - ing it's a dream, too good to be true.
A
SLOW / MED
CHORUS:
Eb Bb7(#5) Eb Bb7(#5) Eb Bb7(#5)
not much to look at, noth - in' to see, just glad I'm liv - in' and
nev - er had noth - in', no one to care, that's why I seem to have
Gm7(b5) C7(#5) C7 Ab Abm (Db7(#11))
luck - y to be, I got a wo - man, cra - zy for me,
more than my share, I got a wo - man, cra - zy for me,

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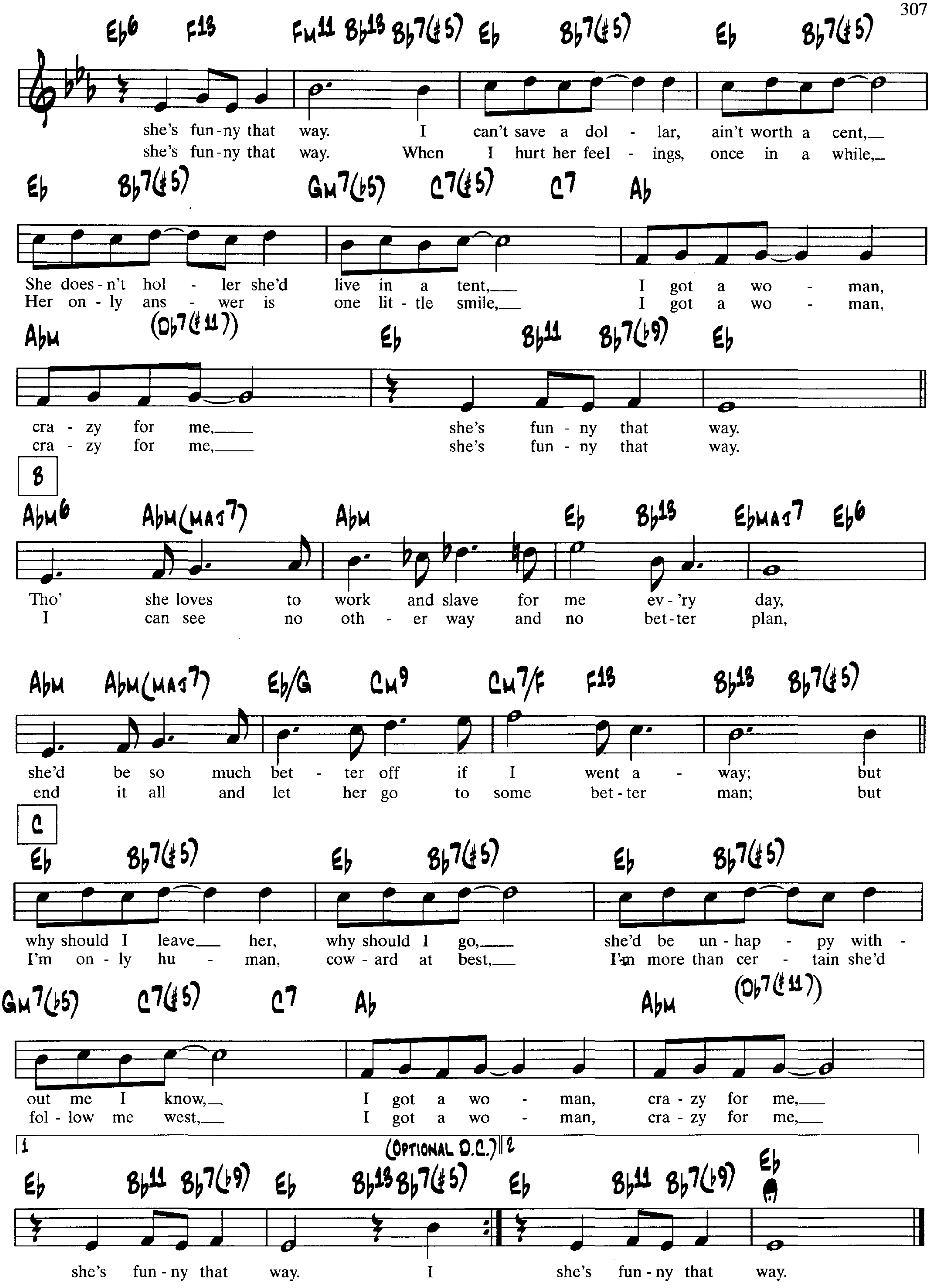
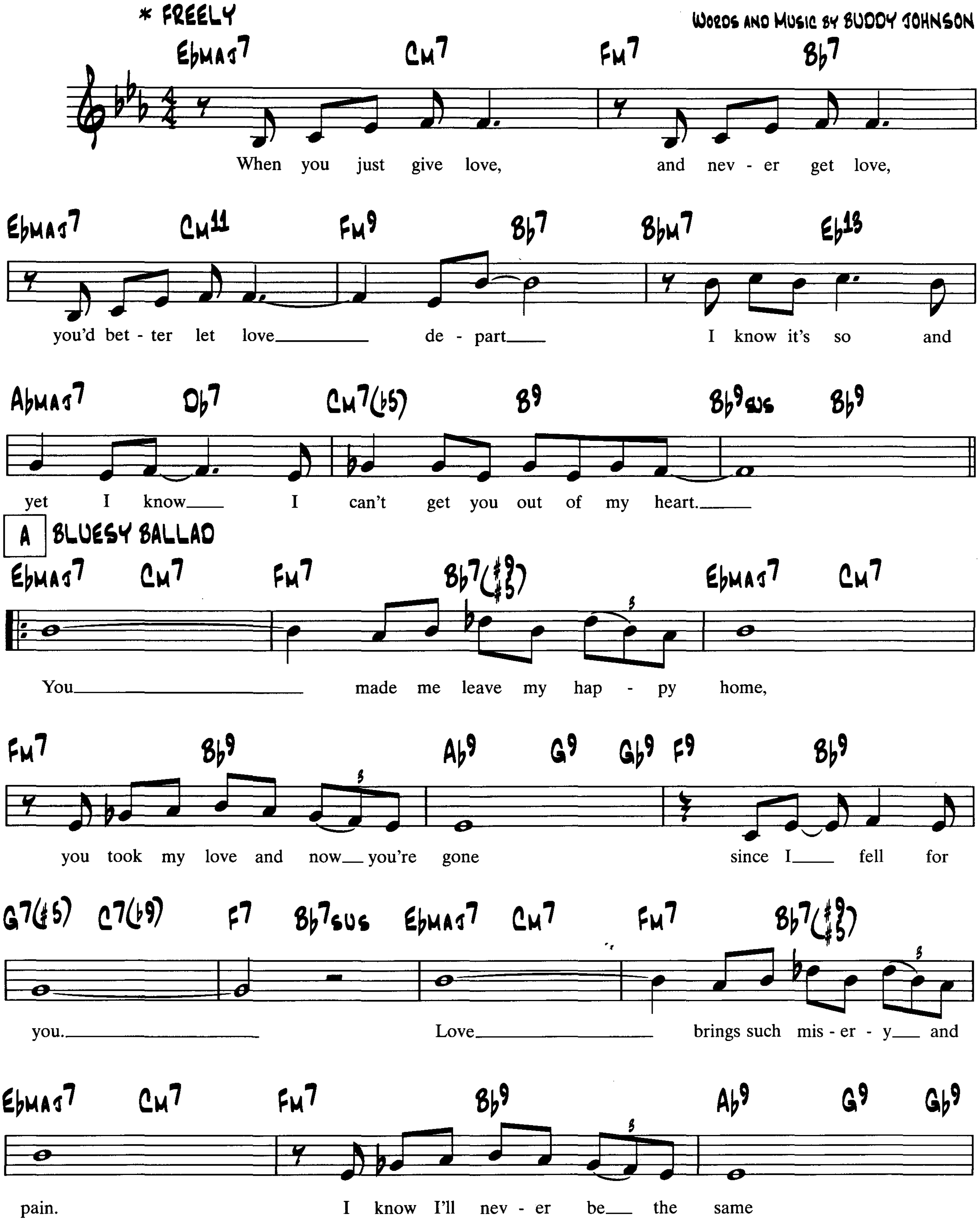

Eb6 F13 Fm11 Bb13 Bb7(#5) Eb Bb7(#5) Eb Bb7(#5)
she's fun-ny that way. I can't save a dol - lar, ain't worth a cent,
she's fun-ny that way. When I hurt her feel - ings, once in a while,
Eb Bb7(#5) Gm7(b5) C7(#5) C7 Ab
She does-n't hol - ler she'd live in a tent, I got a wo - man,
Her on-ly ans - wer is one lit-tle smile, I got a wo - man,
Abm (Db7(#11)) Eb Bb11 Bb7(b9) Eb
cra-zy for me, she's fun-ny that way.
cra-zy for me, she's fun-ny that way.
B
Abm6 Abm(maj7) Abm Eb Bb13 Ebmaj7 Eb6
Tho' she loves to work and slave for me ev-'ry day,
I can see no oth - er way and no bet-ter plan,
Abm Abm(maj7) Eb/G Cm9 Cm7/F F13 Bb13 Bb7(#5)
she'd be so much bet - ter off if I went a - way; but
end it all and let her go to some bet-ter man; but
C
Eb Bb7(#5) Eb Bb7(#5) Eb Bb7(#5)
why should I leave her, why should I go, she'd be un-hap - py with -
I'm on-ly hu - man, cow-ard at best, I'm more than cer - tain she'd
Gm7(b5) C7(#5) C7 Ab Abm (Db7(#11))
out me I know, I got a wo - man, cra-zy for me,
fol-low me west, I got a wo - man, cra-zy for me,
1 (Optional D.C.) 2
Eb Bb11 Bb7(b9) Eb Bb13 Bb7(#5) Eb Bb11 Bb7(b9) Eb
she's fun-ny that way. I she's fun-ny that way.

SINCE I FELL FOR YOU

WORDS AND MUSIC BY BUDDY JOHNSON


* FREELY
EbMAJ7 CM7 FM7 Bb7
When you just give love, and nev - er get love,
EbMAJ7 CM11 FM9 Bb7 BbM7 Eb13
you'd bet - ter let love de - part I know it's so and
AbMAJ7 Db7 CM7(b5) B9 Bb9SUS Bb9
yet I know I can't get you out of my heart.
A BLUESY BALLAD
EbMAJ7 CM7 FM7 Bb7(#9 #5) EbMAJ7 CM7
You made me leave my hap - py home,
FM7 Bb9 Ab9 G9 Gb9 F9 Bb9
you took my love and now you're gone since I fell for
G7(#5) C7(b9) F7 Bb7SUS EbMAJ7 CM7 FM7 Bb7(#9 #5)
you. Love brings such mis - er - y and
EbMAJ7 CM7 FM7 Bb9 Ab9 G9 Gb9
pain. I know I'll nev - er be the same
3

* THE TEMPO IS OFTEN PERFORMED IN A 12/8 BLUESY STYLE

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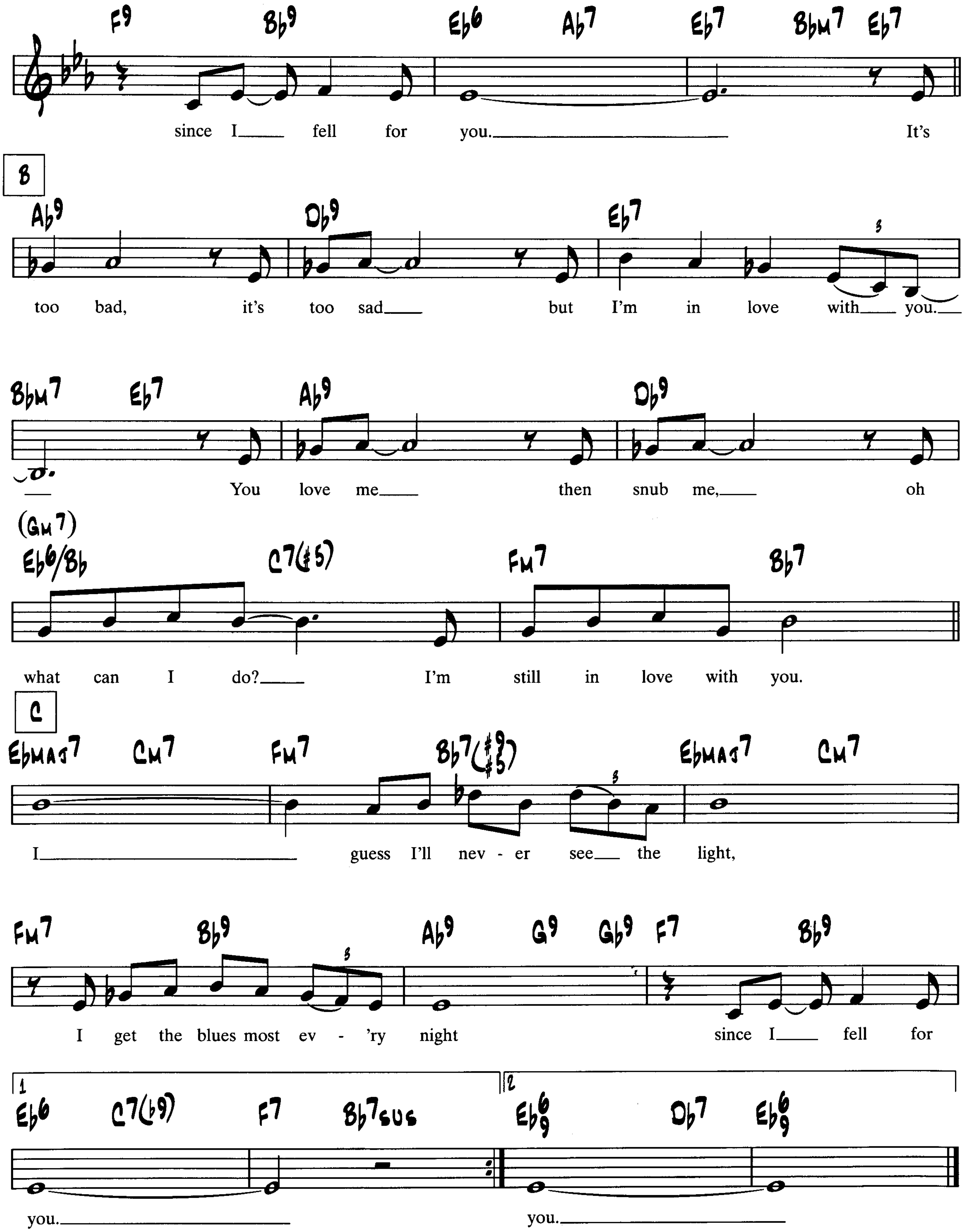
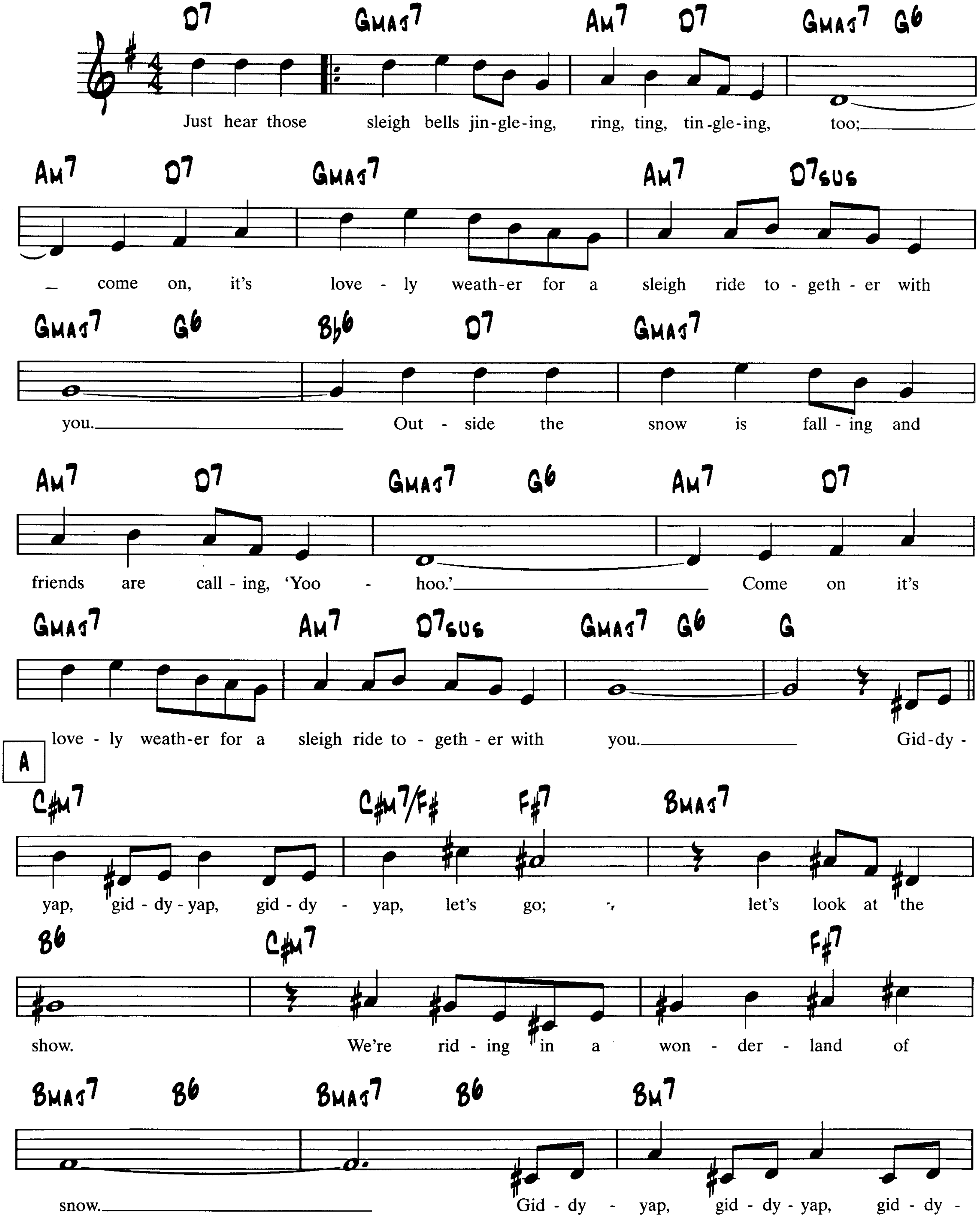

F9 Bb9 Eb6 Ab7 Eb7 BbM7 Eb7
since I fell for you. It's
B
Ab9 Db9 Eb7
too bad, it's too sad but I'm in love with you.
3
BbM7 Eb7 Ab9 Db9
You love me then snub me, oh
(GM7)
Eb6/Bb C7(#5) FM7 Bb7
what can I do? I'm still in love with you.
C
EbMAJ7 CM7 FM7 Bb7(#9 #5) EbMAJ7 CM7
I guess I'll nev - er see the light,
3
FM7 Bb9 Ab9 G9 Gb9 F7 Bb9
I get the blues most ev - 'ry night since I fell for
3
1
Eb6 C7(b9) F7 Bb7sus
you.
2
Eb6/9 Db7 Eb6/9
you.

SLEIGH RIDE

MUSIC BY LEROY ANDERSON
WORDS BY MITCHELL PARISH

MODERATELY BRIGHT


D7 GMAJ7 AM7 D7 GMAJ7 G6
Just hear those sleigh bells jin-gle-ing, ring, ting, tin-gle-ing, too;
AM7 D7 GMAJ7 AM7 D7SUS
come on, it's love-ly weath-er for a sleigh ride to-geth-er with
GMAJ7 G6 B♭6 D7 GMAJ7
you. Out-side the snow is fall-ing and
AM7 D7 GMAJ7 G6 AM7 D7
friends are call-ing, 'Yoo-hoo.' Come on it's
GMAJ7 AM7 D7SUS GMAJ7 G6 G
love-ly weath-er for a sleigh ride to-geth-er with you. Gid-dy-
A
C♯M7 C♯M7/F♯ F♯7 BMAJ7
yap, gid-dy-yap, gid-dy-yap, let's go; let's look at the
B6 C♯M7 F♯7
show. We're rid-ing in a won-der-land of
BMAJ7 B6 BMAJ7 B6 BM7
snow. Gid-dy-yap, gid-dy-yap, gid-dy-

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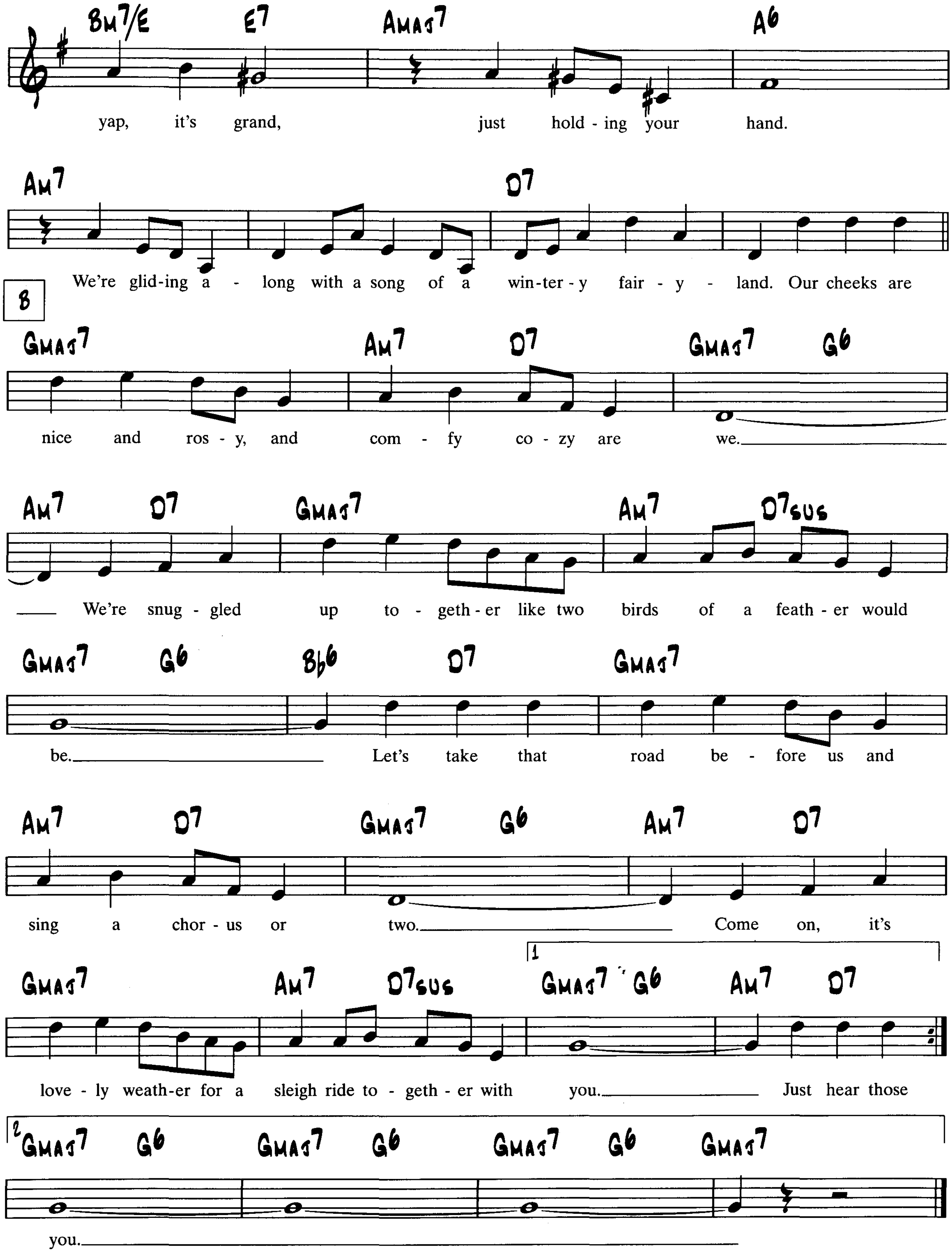
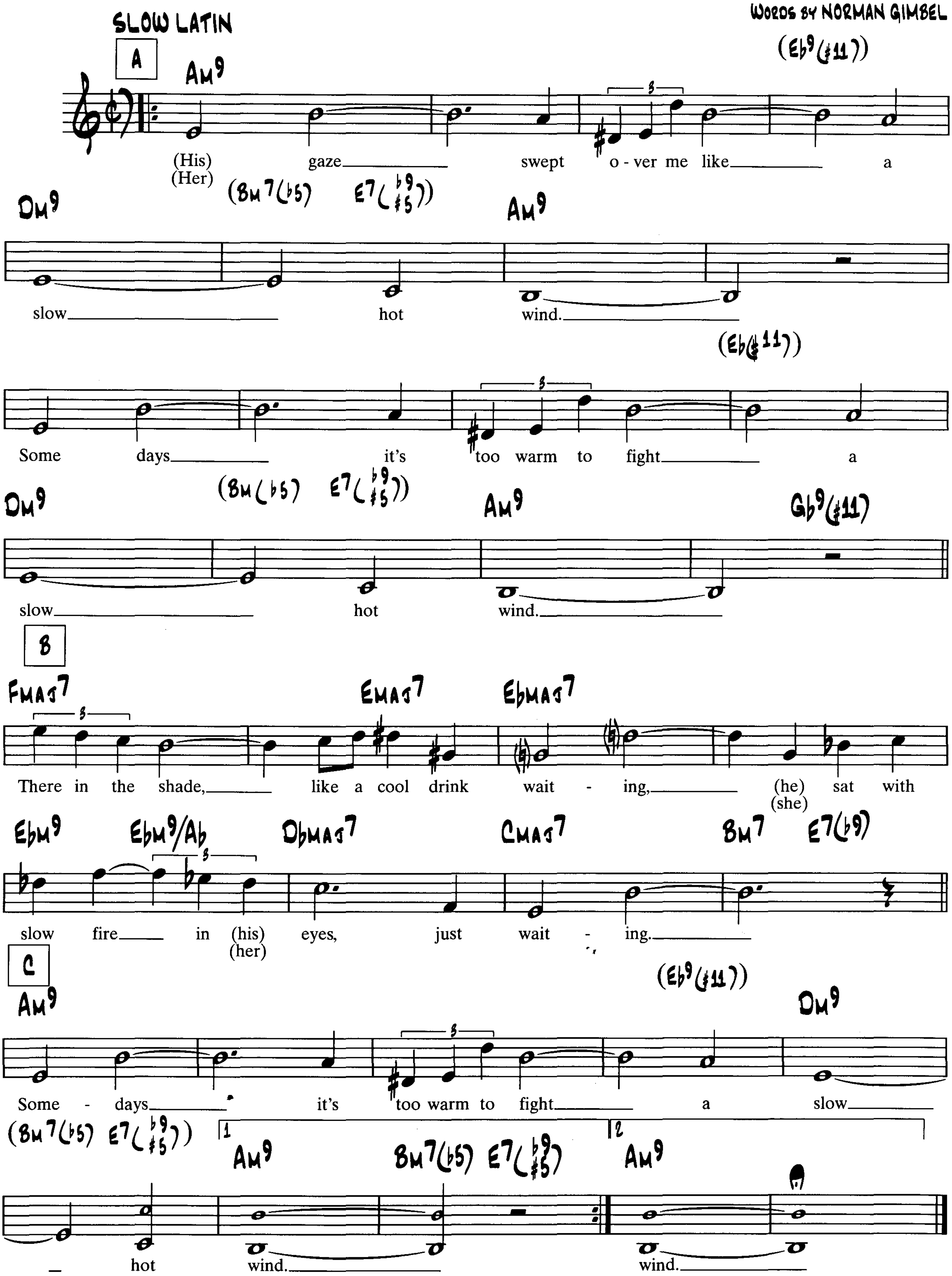

BM7/E E7 AMAJ7 A6
yap, it's grand, just hold - ing your hand.
8
AM7 D7
We're glid-ing a - long with a song of a win-ter - y fair - y - land. Our cheeks are
GMAJ7 AM7 D7 GMAJ7 G6
nice and ros - y, and com - fy co - zy are we.
AM7 D7 GMAJ7 AM7 D7SUS
We're snug - gled up to - geth - er like two birds of a feath - er would
GMAJ7 G6 B♭6 D7 GMAJ7
be. Let's take that road be - fore us and
AM7 D7 GMAJ7 G6 AM7 D7
sing a chor - us or two. Come on, it's
1
GMAJ7 AM7 D7SUS GMAJ7 G6 AM7 D7
love - ly weath-er for a sleigh ride to - geth - er with you. Just hear those
2
GMAJ7 G6 GMAJ7 G6 GMAJ7 G6 GMAJ7
you.

SLOW HOT WIND

MUSIC BY HENRY MANCINI
WORDS BY NORMAN GIMBEL


SLOW LATIN
A
Am9
(Eb9(#11))
(His) (Her) gaze swept o - ver me like a
Dm9 (Bm7(b5) E7(b9 #5)) Am9
slow hot wind.
(Eb(#11))
Some days it's too warm to fight a
Dm9 (Bm(b5) E7(b9 #5)) Am9 Gb9(#11)
slow hot wind.
B
Fmaj7 Emaj7 Ebmaj7
There in the shade, like a cool drink wait - ing, (he) (she) sat with
Ebm9 Ebm9/Ab Dbmaj7 Cmaj7 Bm7 E7(b9)
slow fire in (his) (her) eyes, just wait - ing.
C
Am9 (Eb9(#11)) Dm9
Some - days it's too warm to fight a slow
(Bm7(b5) E7(b9 #5)) 1 Am9 Bm7(b5) E7(b9 #5) 2 Am9
hot wind. wind.

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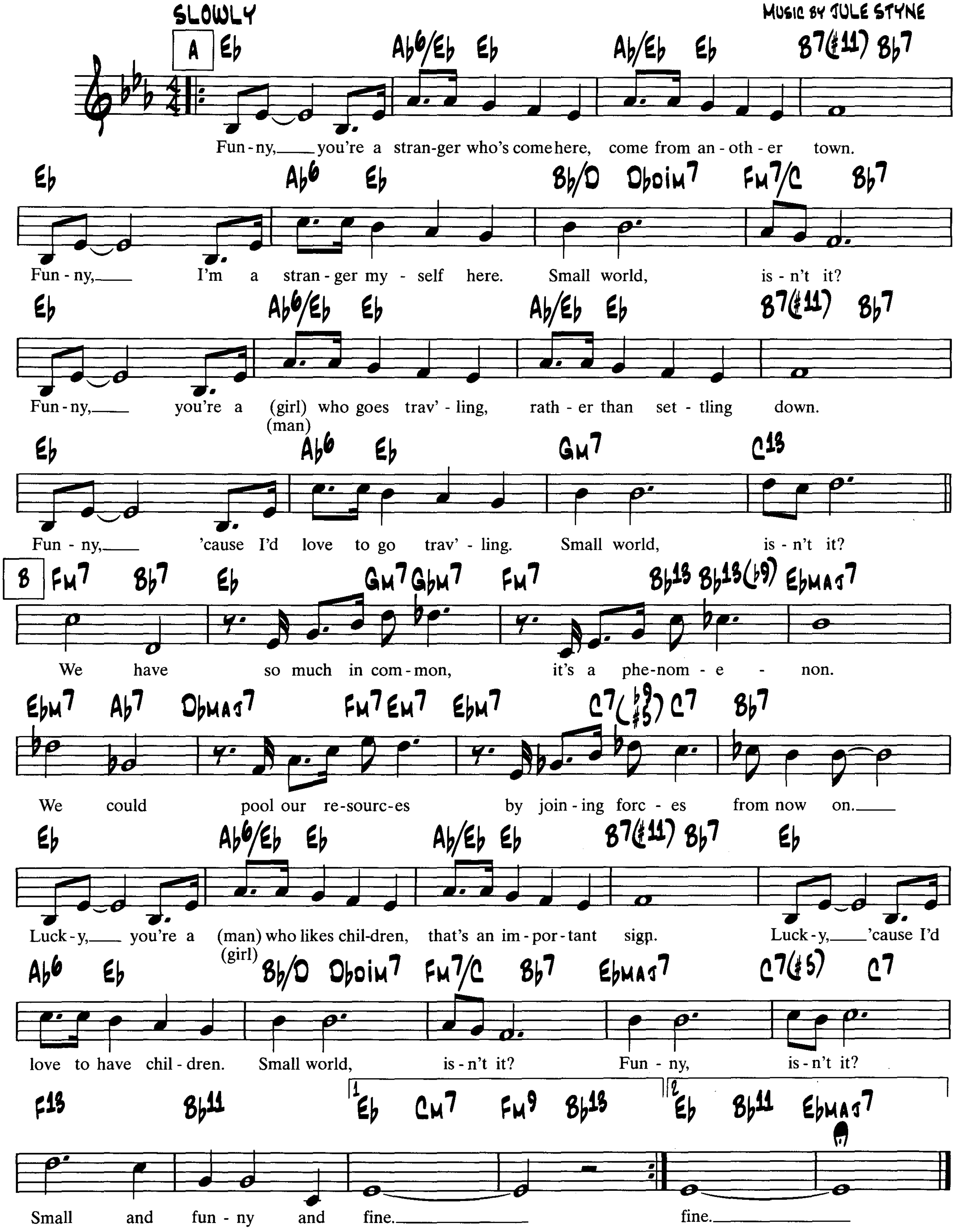
SMALL WORLD

WORDS BY STEPHEN SONDHEIM
MUSIC BY JULE STYNE


SLOWLY
A
Eb Ab6/Eb Eb Ab/Eb Eb B7(#11) Bb7
Fun-ny, you're a stran-ger who's come here, come from an-oth-er town.
Eb Ab6 Eb Bb/D Dbdim7 Fm7/C Bb7
Fun-ny, I'm a stran-ger my-self here. Small world, is-n't it?
Eb Ab6/Eb Eb Ab/Eb Eb B7(#11) Bb7
Fun-ny, you're a (girl) (man) who goes trav'-ling, rath-er than set-tling down.
Eb Ab6 Eb Gm7 C13
Fun-ny, 'cause I'd love to go trav'-ling. Small world, is-n't it?
B
Fm7 Bb7 Eb Gm7 Gbm7 Fm7 Bb13 Bb13(b9) Ebmaj7
We have so much in com-mon, it's a phe-nom-e-non.
Ebm7 Ab7 Dbmaj7 Fm7 Em7 Ebm7 C7(b9 #5) C7 Bb7
We could pool our re-sourc-es by join-ing forc-es from now on.
Eb Ab6/Eb Eb Ab/Eb Eb B7(#11) Bb7 Eb
Luck-y, you're a (man) (girl) who likes chil-dren, that's an im-por-tant sign. Luck-y, 'cause I'd
Ab6 Eb Bb/D Dbdim7 Fm7/C Bb7 Ebmaj7 C7(#5) C7
love to have chil-dren. Small world, is-n't it? Fun-ny, is-n't it?
F13 Bb11 1 Eb Cm7 Fm9 Bb13 2 Eb Bb11 Ebmaj7
Small and fun-ny and fine. fine.

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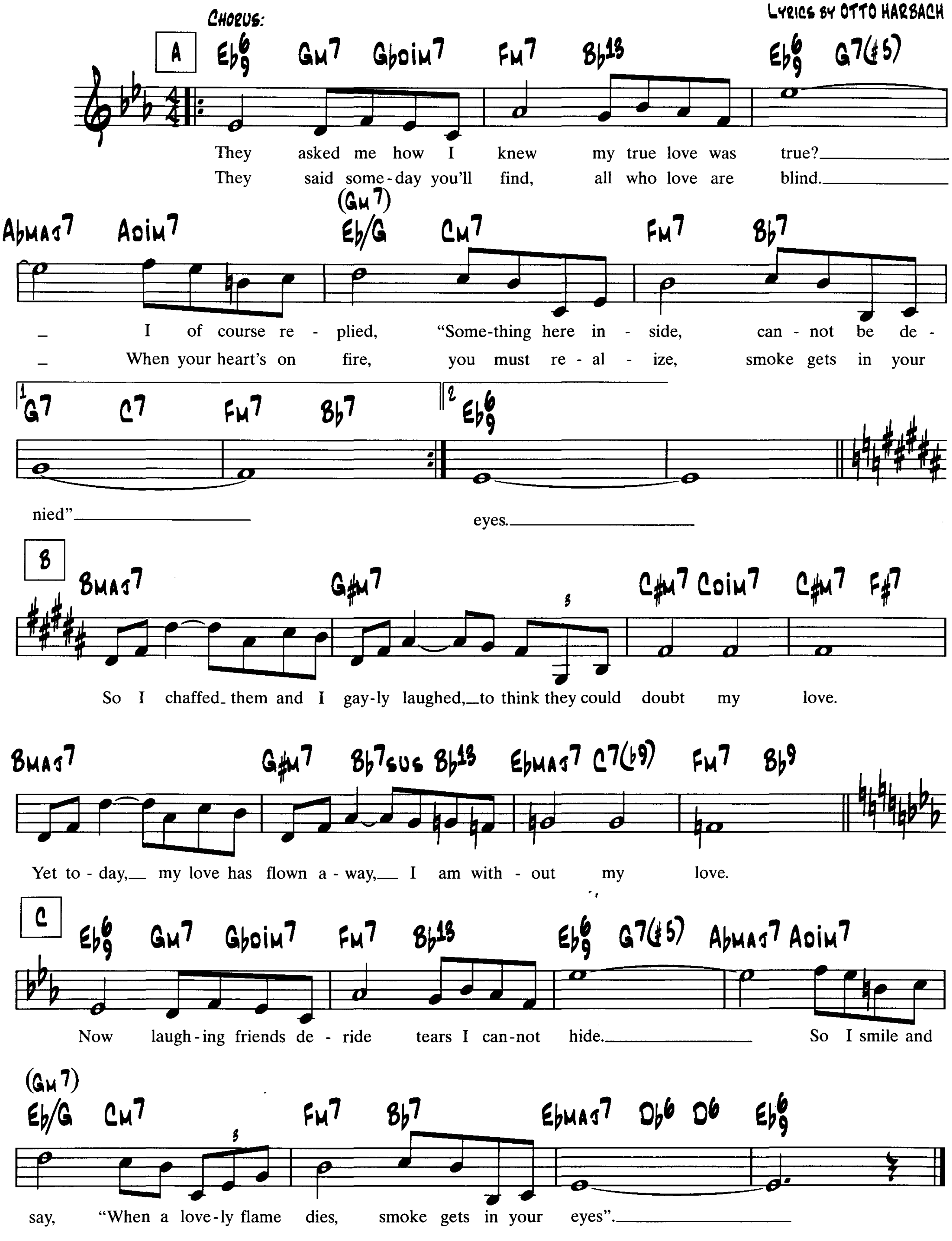
SMOKE GETS IN YOUR EYES

BALLAD

MUSIC BY JEROME KERN
LYRICS BY OTTO HARBACH


CHORUS:
A
Eb6/9 Gm7 Gbdim7 Fm7 Bb13 Eb6/9 G7(#5)
They asked me how I knew my true love was true?
They said some-day you'll find, all who love are blind.
Abmaj7 Adim7 (Gm7) Eb/G Cm7 Fm7 Bb7
I of course re-plied, "Some-thing here in-side, can-not be de-
When your heart's on fire, you must re-al-ize, smoke gets in your
1 G7 C7 Fm7 Bb7
2 Eb6/9
nied"
eyes.
B
Bmaj7 G#m7 C#m7 Cdim7 C#m7 F#7
3
So I chaffed them and I gay-ly laughed, to think they could doubt my love.
Bmaj7 G#m7 Bb7sus Bb13 Ebmaj7 C7(b9) Fm7 Bb9
Yet to-day, my love has flown a-way, I am with-out my love.
C
Eb6/9 Gm7 Gbdim7 Fm7 Bb13 Eb6/9 G7(#5) Abmaj7 Adim7
Now laugh-ing friends de-ride tears I can-not hide. So I smile and
(Gm7) Eb/G Cm7 Fm7 Bb7 Ebmaj7 Db6 D6 Eb6/9
3
say, "When a love-ly flame dies, smoke gets in your eyes".

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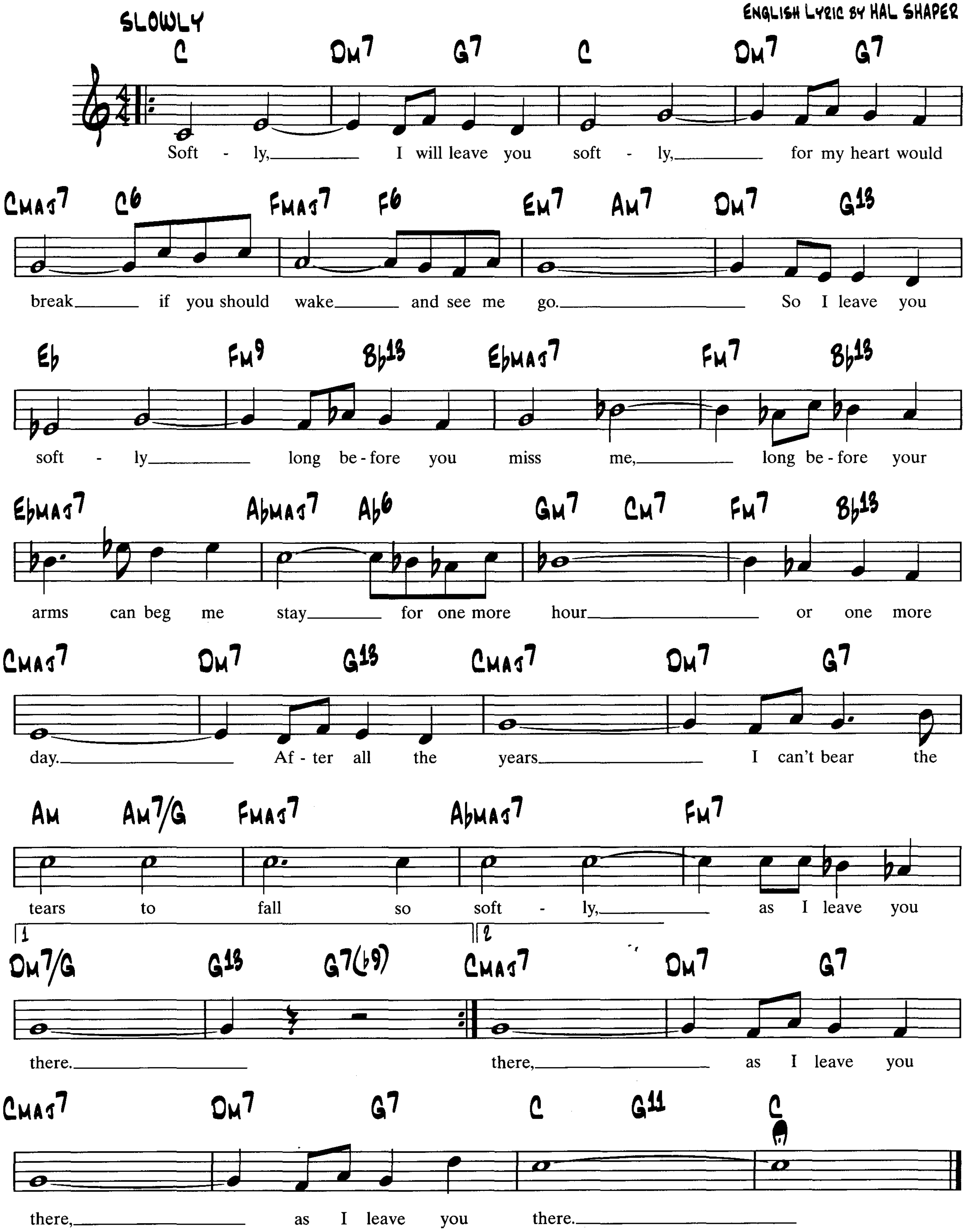
SOFTLY AS I LEAVE YOU

MUSIC BY A. SEVITA
ENGLISH LYRIC BY HAL SHAPER


SLOWLY
C DM7 G7 C DM7 G7
Soft - ly, I will leave you soft - ly, for my heart would
CMAJ7 C6 FMAJ7 F6 EM7 AM7 DM7 G13
break if you should wake and see me go. So I leave you
Eb FM9 Bb13 EbMAJ7 FM7 Bb13
soft - ly long be - fore you miss me, long be - fore your
EbMAJ7 AbMAJ7 Ab6 GM7 CM7 FM7 Bb13
arms can beg me stay for one more hour or one more
CMAJ7 DM7 G13 CMAJ7 DM7 G7
day. Af - ter all the years I can't bear the
AM AM7/G FMAJ7 AbMAJ7 FM7
tears to fall so soft - ly, as I leave you
1 DM7/G G13 G7(b9) 2 CMAJ7 DM7 G7
there. there, as I leave you
CMAJ7 DM7 G7 C G11 C
there, as I leave you there.

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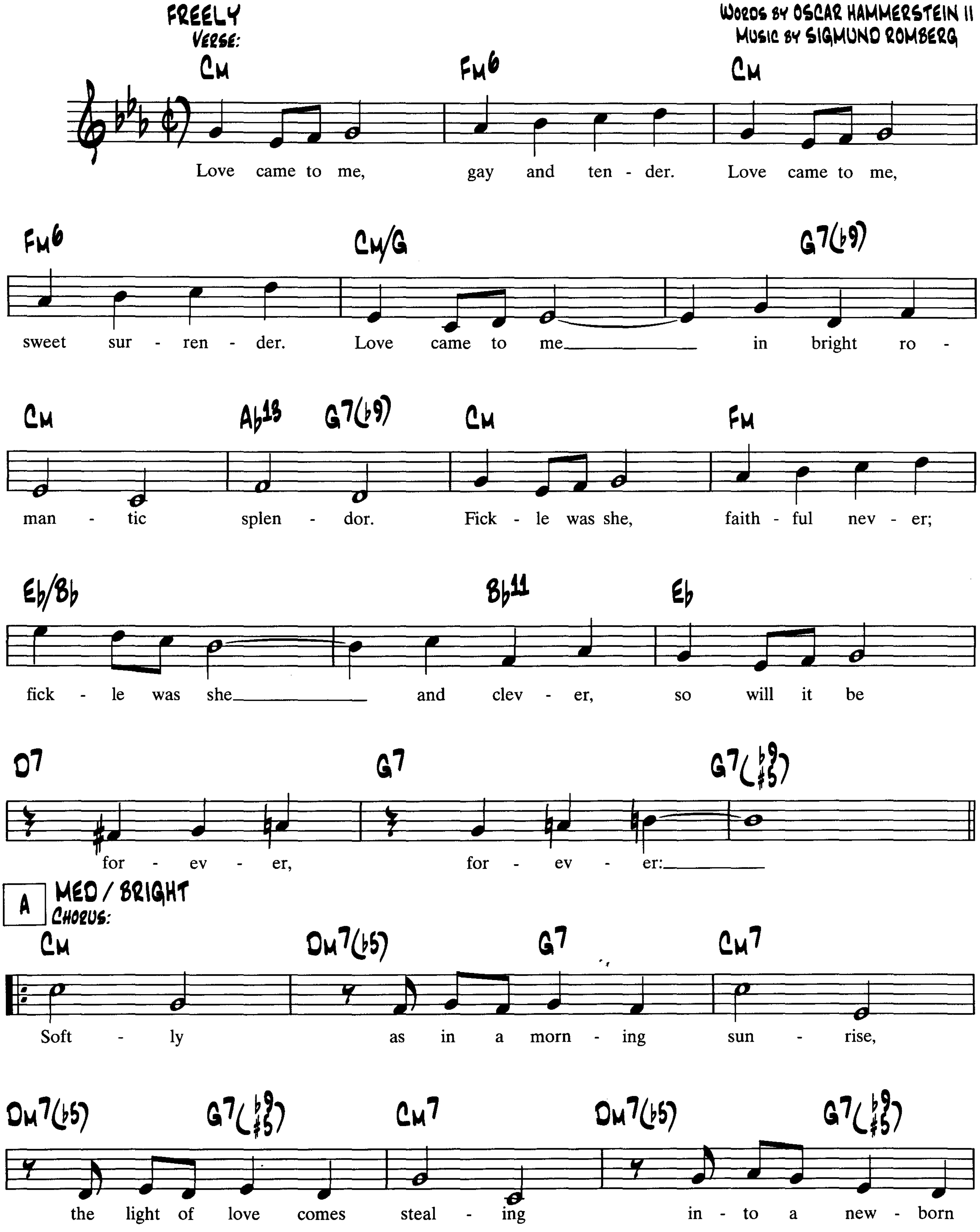
SOFTLY, AS IN A MORNING SUNRISE

WORDS BY OSCAR HAMMERSTEIN II
MUSIC BY SIGMUND ROMBERG


FREELY
VERSE:
Cm Fm6 Cm
Love came to me, gay and ten - der. Love came to me,
Fm6 Cm/G G7(b9)
sweet sur - ren - der. Love came to me in bright ro -
Cm Ab13 G7(b9) Cm Fm
man - tic splen - dor. Fick - le was she, faith - ful nev - er;
Eb/Bb Bb11 Eb
fick - le was she and clev - er, so will it be
D7 G7 G7(b9 #5)
for - ev - er, for - ev - er:
A
MED / BRIGHT
CHORUS:
Cm Dm7(b5) G7 Cm7
Soft - ly as in a morn - ing sun - rise,
Dm7(b5) G7(b9 #5) Cm7 Dm7(b5) G7(b9 #5)
the light of love comes steal - ing in - to a new - born

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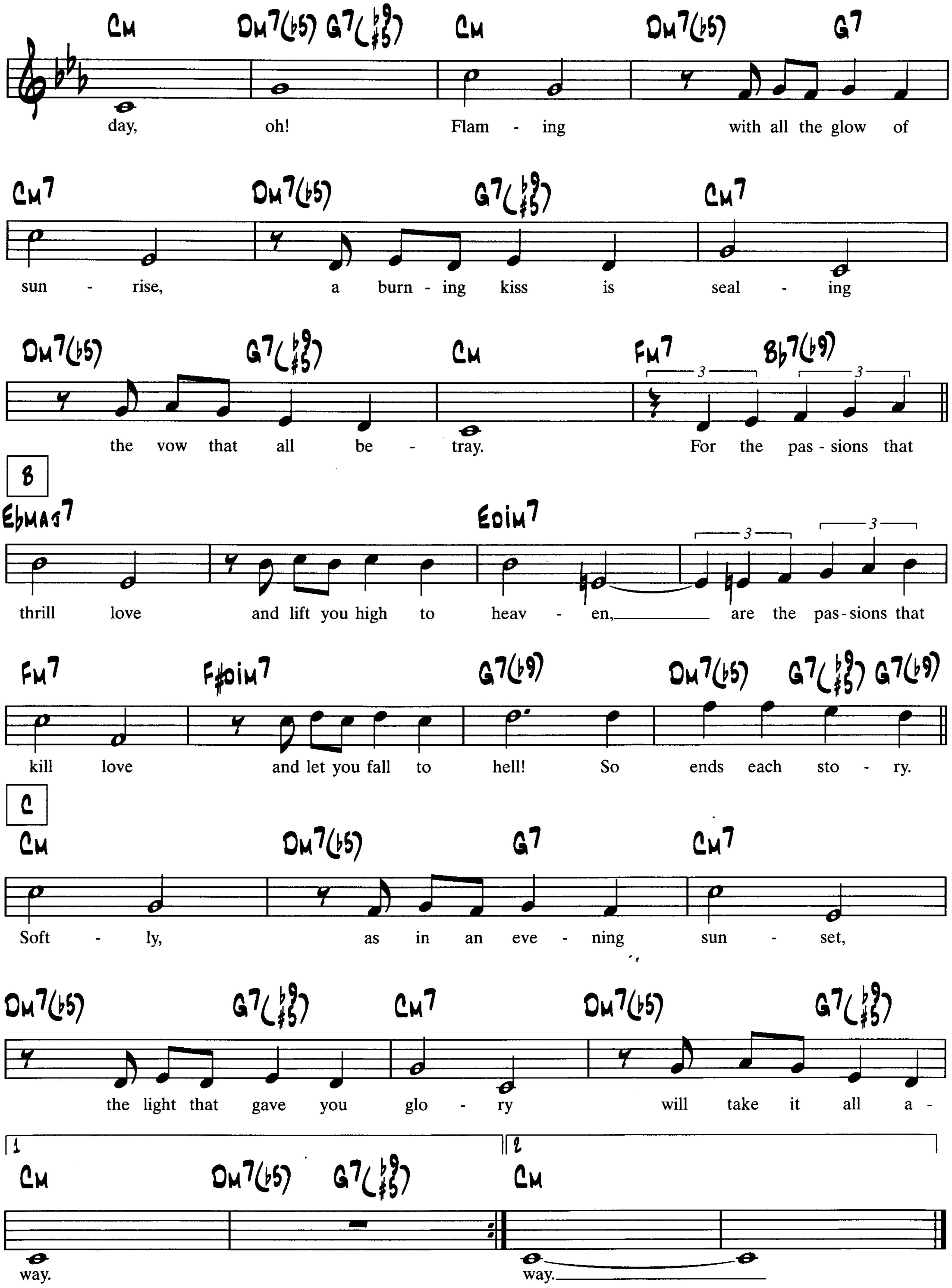
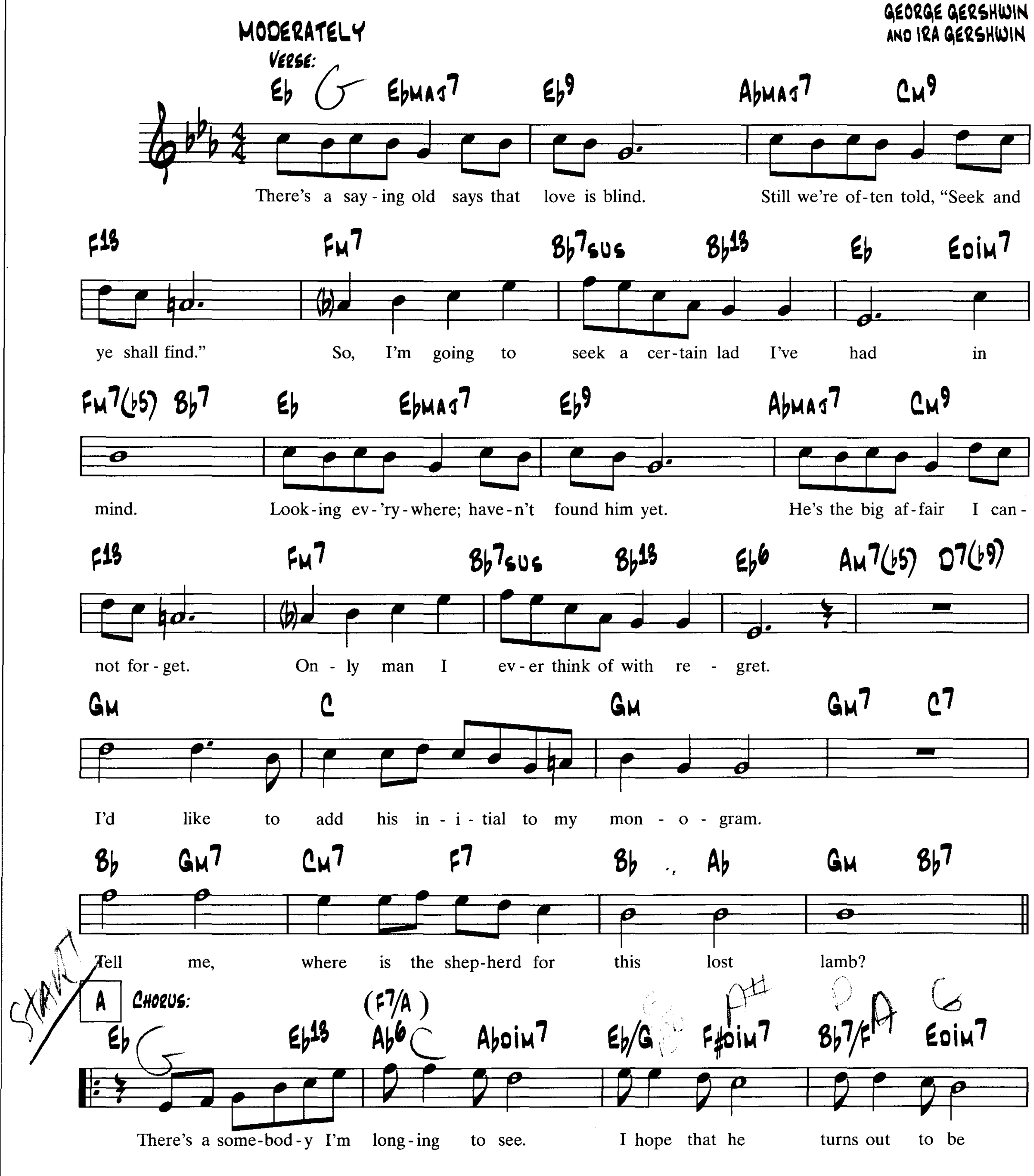

CM DM7(b5) G7(b9 #5) CM DM7(b5) G7
day, oh! Flam - ing with all the glow of
CM7 DM7(b5) G7(b9 #5) CM7
sun - rise, a burn - ing kiss is seal - ing
DM7(b5) G7(b9 #5) CM FM7 Bb7(b9)
the vow that all be - tray. For the pas - sions that
B
EbMAJ7 EDIM7
thrill love and lift you high to heav - en, are the pas - sions that
FM7 F#DIM7 G7(b9) DM7(b5) G7(b9 #5) G7(b9)
kill love and let you fall to hell! So ends each sto - ry.
C
CM DM7(b5) G7 CM7
Soft - ly, as in an eve - ning sun - set,
DM7(b5) G7(b9 #5) CM7 DM7(b5) G7(b9 #5)
the light that gave you glo - ry will take it all a -
1
CM DM7(b5) G7(b9 #5)
way.
2
CM
way.

SOMEONE TO WATCH OVER ME

Music and Lyrics by
George Gershwin
and Ira Gershwin


MODERATELY
VERSE:
Eb G Ebmaj7 Eb9 Abmaj7 Cm9
There's a say-ing old says that love is blind. Still we're of-ten told, "Seek and
F13 Fm7 Bb7sus Bb13 Eb Eoim7
ye shall find." So, I'm going to seek a cer-tain lad I've had in
Fm7(b5) Bb7 Eb Ebmaj7 Eb9 Abmaj7 Cm9
mind. Look-ing ev-'ry-where; have-n't found him yet. He's the big af-fair I can-
F13 Fm7 Bb7sus Bb13 Eb6 Am7(b5) D7(b9)
not for-get. On-ly man I ev-er think of with re-gret.
Gm C Gm Gm7 C7
I'd like to add his in-i-tial to my mon-o-gram.
Bb Gm7 Cm7 F7 Bb Ab Gm Bb7
Tell me, where is the shep-herd for this lost lamb?
START
A CHORUS:
(F7/A)
Eb G Eb13 Ab6 C Aboim7 Eb/G F#oim7 A# Bb7/F A D Eoim7 G
There's a some-bod-y I'm long-ing to see. I hope that he turns out to be

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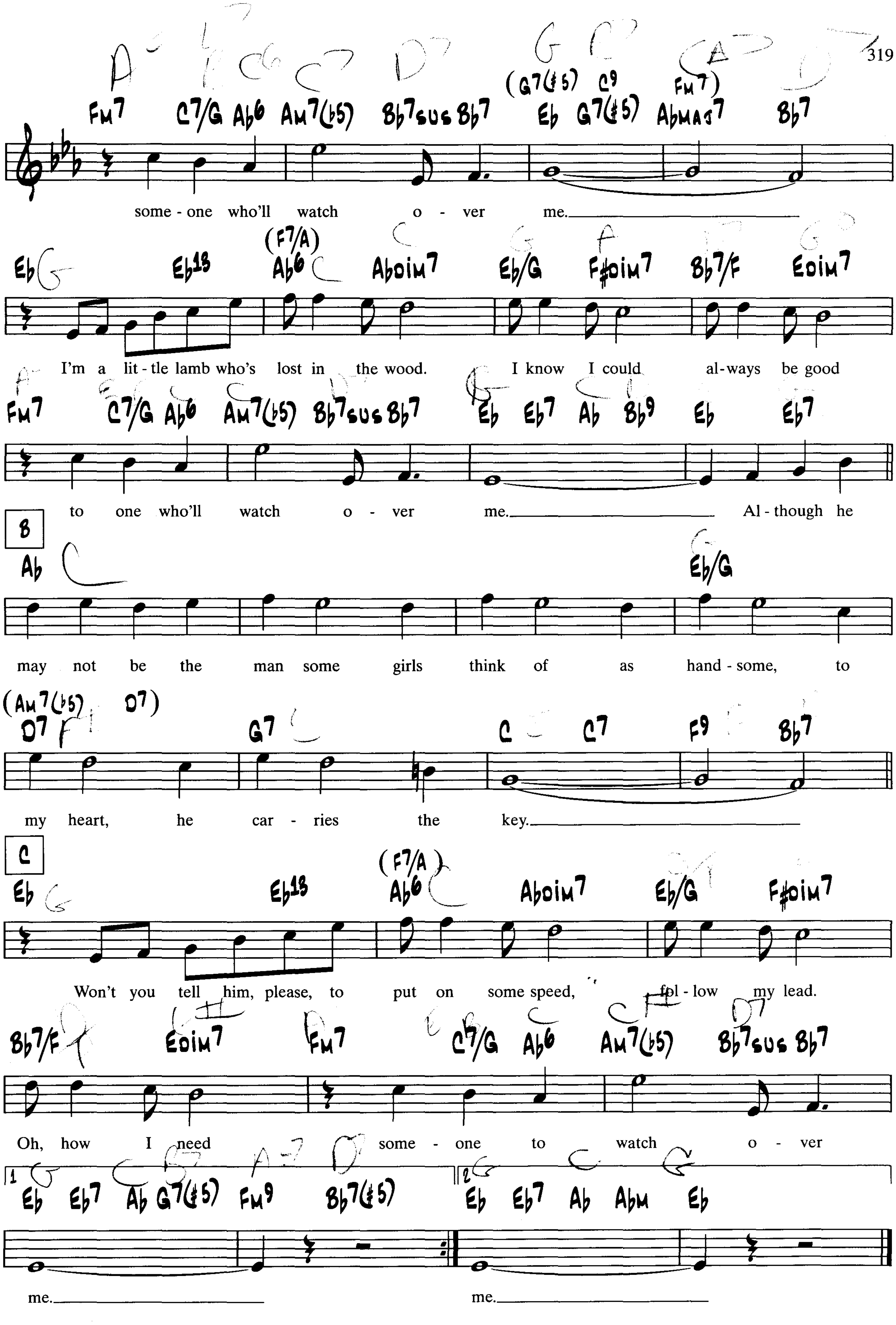
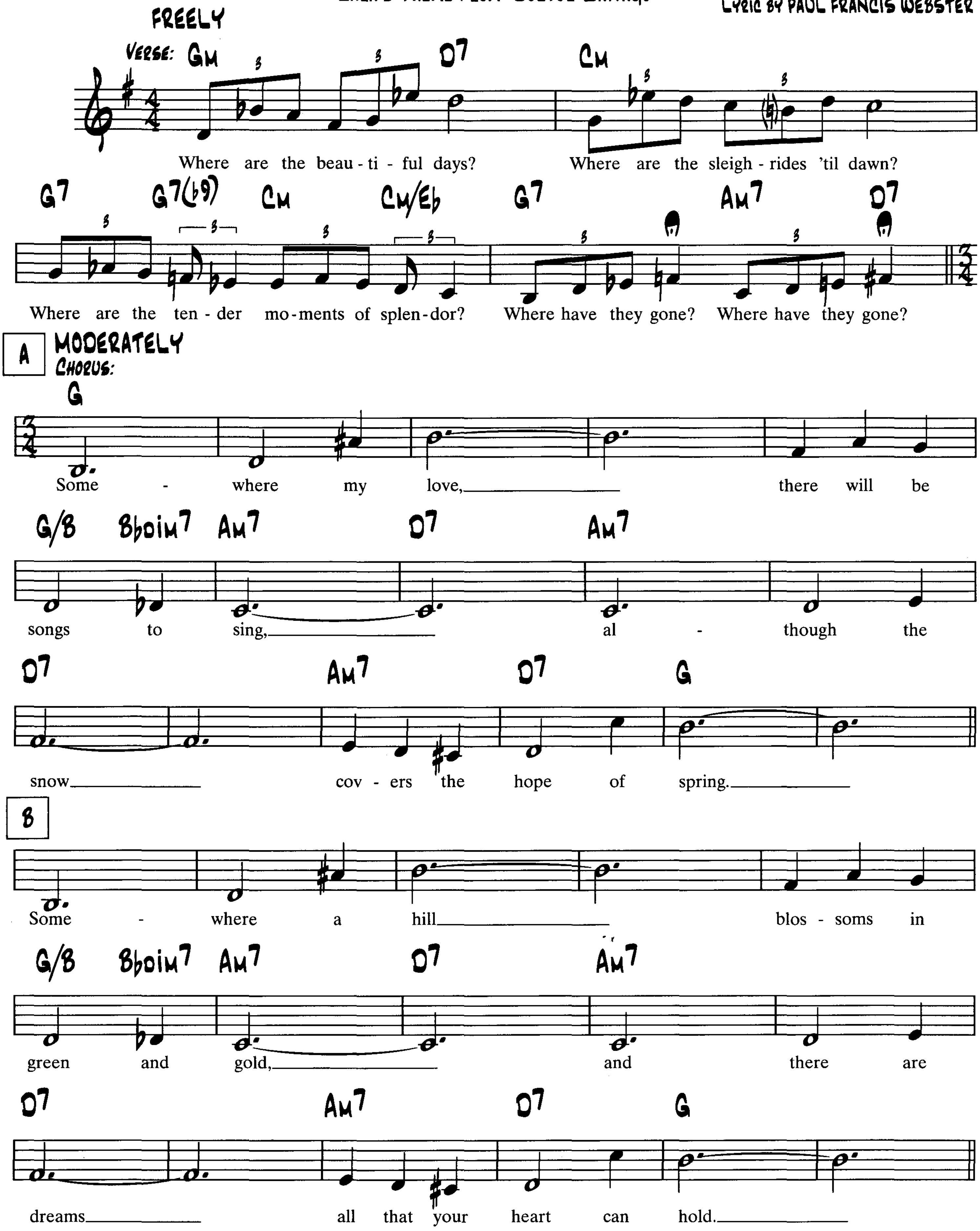

(G7(♯5) C9 Fm7)
Fm7 C7/G A♭6 Am7(♭5) B♭7sus B♭7 E♭ G7(♯5) A♭maj7 B♭7
some - one who'll watch o - ver me.
(F7/A)
E♭ E♭13 A♭6 A♭dim7 E♭/G F♯dim7 B♭7/F Edim7
I'm a lit - tle lamb who's lost in the wood. I know I could al - ways be good
Fm7 C7/G A♭6 Am7(♭5) B♭7sus B♭7 E♭ E♭7 A♭ B♭9 E♭ E♭7
to one who'll watch o - ver me. Al - though he
B
A♭ E♭/G
may not be the man some girls think of as hand - some, to
(Am7(♭5) D7)
D7 G7 C C7 F9 B♭7
my heart, he car - ries the key.
C
(F7/A)
E♭ E♭13 A♭6 A♭dim7 E♭/G F♯dim7
Won't you tell him, please, to put on some speed, fol - low my lead.
B♭7/F Edim7 Fm7 C7/G A♭6 Am7(♭5) B♭7sus B♭7
Oh, how I need some - one to watch o - ver
1
E♭ E♭7 A♭ G7(♯5) Fm9 B♭7(♯5)
me.
2
E♭ E♭7 A♭ A♭m E♭
me.
A E G C7 D7 G C7 A7 D7
G C7 A7 D7

SOMEWHERE, MY LOVE

LARA'S THEME FROM "DOCTOR ZHIVAGO"

Music by MAURICE JARRE
Lyric by PAUL FRANCIS WEBSTER


FREELY
Verse:
Gm D7 Cm
Where are the beau-ti-ful days? Where are the sleigh-rides 'til dawn?
G7 G7(b9) Cm Cm/Eb G7 Am7 D7
Where are the ten-der mo-ments of splen-dor? Where have they gone? Where have they gone?
A
MODERATELY
Chorus:
G
Some-where my love, there will be
G/B Bbdim7 Am7 D7 Am7
songs to sing, al-though the
D7 Am7 D7 G
snow cov-ers the hope of spring.
B
Some-where a hill blos-soms in
G/B Bbdim7 Am7 D7 Am7
green and gold, and there are
D7 Am7 D7 G
dreams all that your heart can hold.

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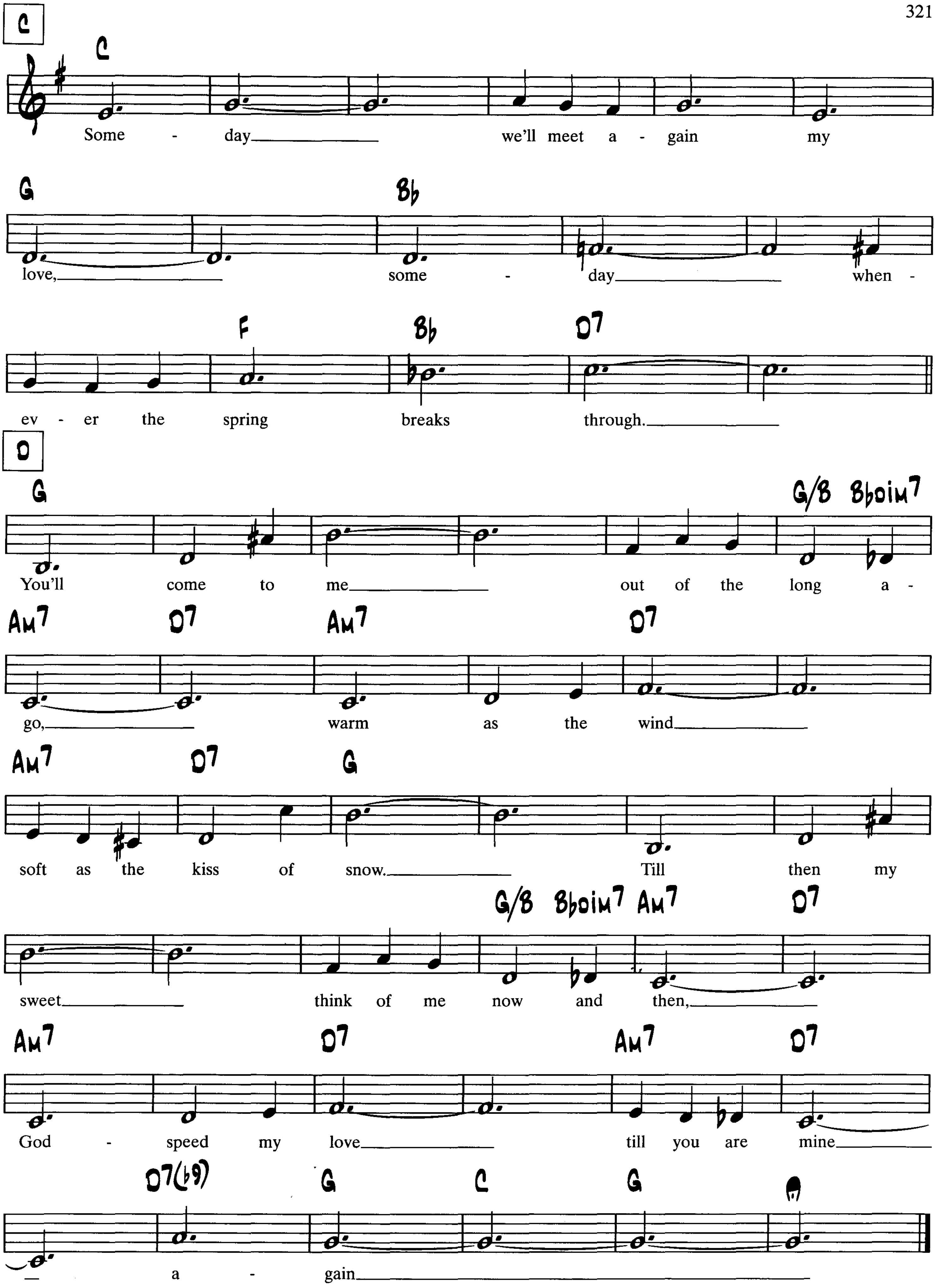
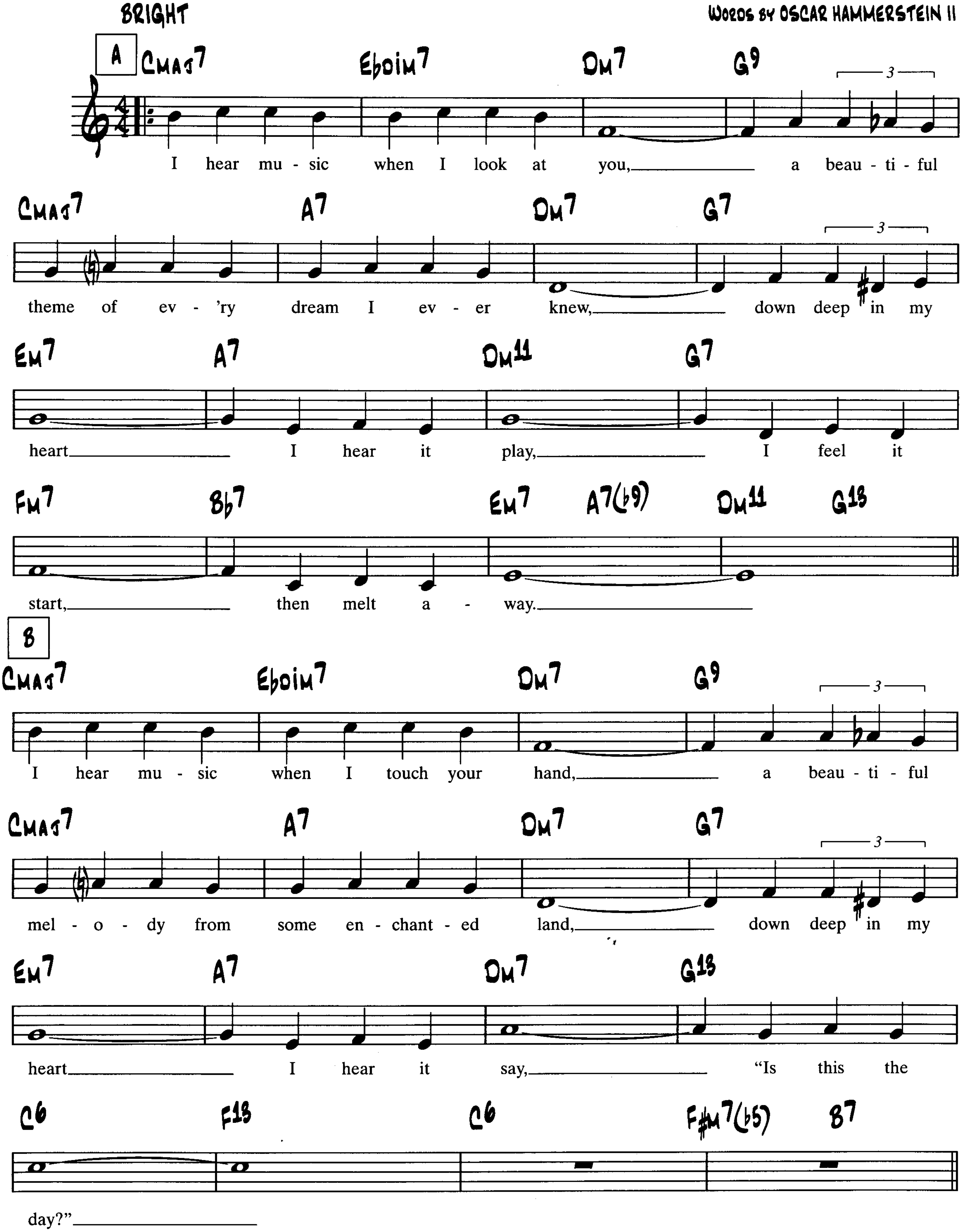

C
C
Some - day we'll meet a - gain my
G Bb
love, some - day when -
F Bb D7
ev - er the spring breaks through.
D
G G/B Bbdim7
You'll come to me out of the long a -
Am7 D7 Am7 D7
go, warm as the wind
Am7 D7 G
soft as the kiss of snow. Till then my
G/B Bbdim7 Am7 D7
sweet think of me now and then,
Am7 D7 Am7 D7
God - speed my love till you are mine
D7(b9) G C G
a - gain

THE SONG IS YOU

MUSIC BY JEROME KERN
WORDS BY OSCAR HAMMERSTEIN II


BRIGHT
A
CMAJ7 EbDIM7 DM7 G9
3
I hear mu - sic when I look at you, a beau - ti - ful
CMAJ7 A7 DM7 G7
3
theme of ev - 'ry dream I ev - er knew, down deep in my
EM7 A7 DM11 G7
heart I hear it play, I feel it
FM7 Bb7 EM7 A7(b9) DM11 G13
start, then melt a - way.
B
CMAJ7 EbDIM7 DM7 G9
3
I hear mu - sic when I touch your hand, a beau - ti - ful
CMAJ7 A7 DM7 G7
3
mel - o - dy from some en - chant - ed land, down deep in my
EM7 A7 DM7 G13
heart I hear it say, "Is this the
C6 F13 C6 F#M7(b5) B7
day?"

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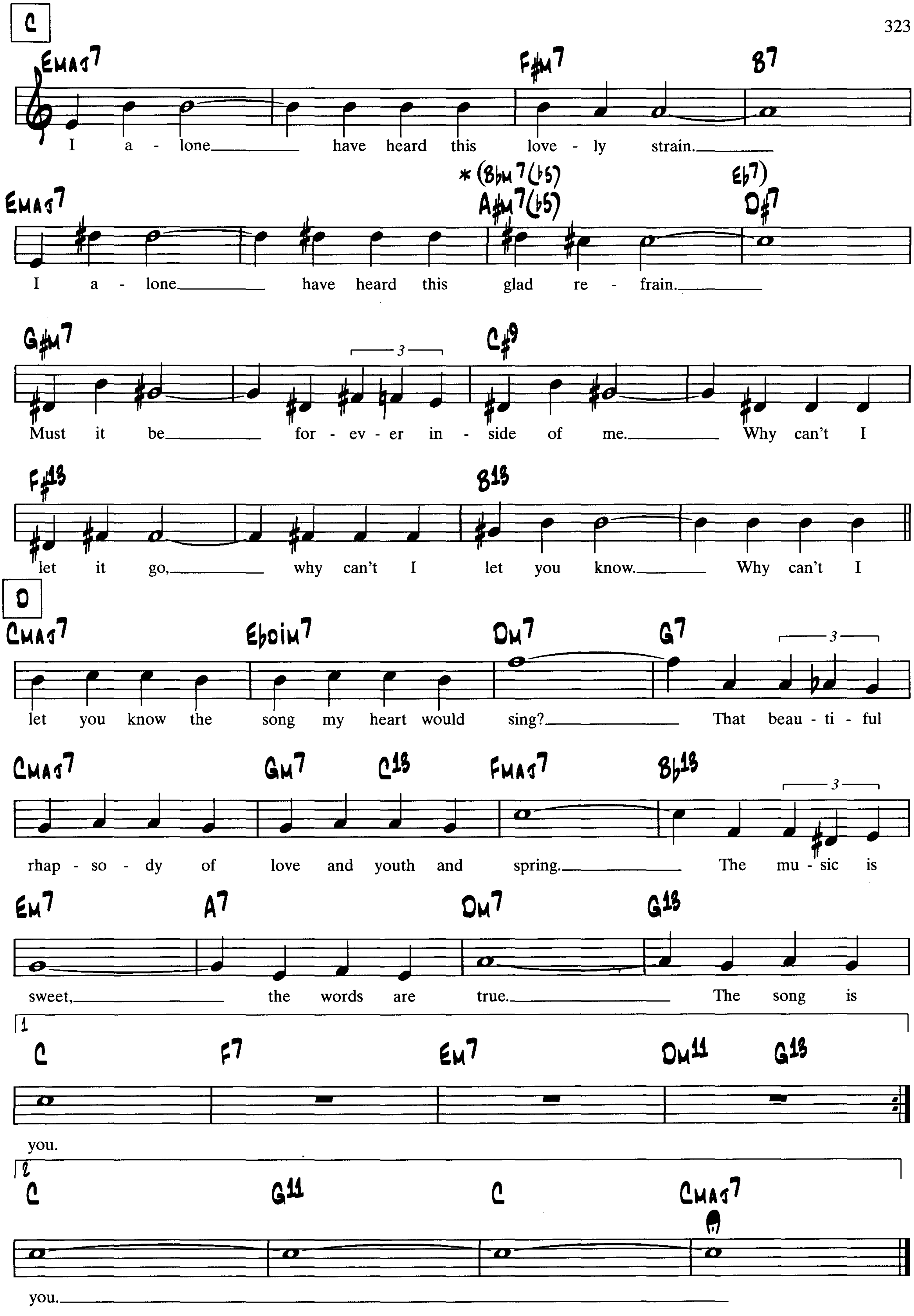
C
EMAJ7 F#M7 B7
I a - lone have heard this love - ly strain.
EMAJ7 *(BbM7(b5) Eb7)
A#M7(b5) D#7
I a - lone have heard this glad re - frain.
G#M7 C#9
3
Must it be for - ev - er in - side of me. Why can't I
F#13 B13
let it go, why can't I let you know. Why can't I
D
CMAJ7 EbDIM7 DM7 G7
3
let you know the song my heart would sing? That beau - ti - ful
CMAJ7 GM7 C13 FMAJ7 Bb13
3
rhap - so - dy of love and youth and spring. The mu - sic is
EM7 A7 DM7 G13
sweet, the words are true. The song is
1
C F7 EM7 DM11 G13
you.
2
C G11 C CMAJ7
you.

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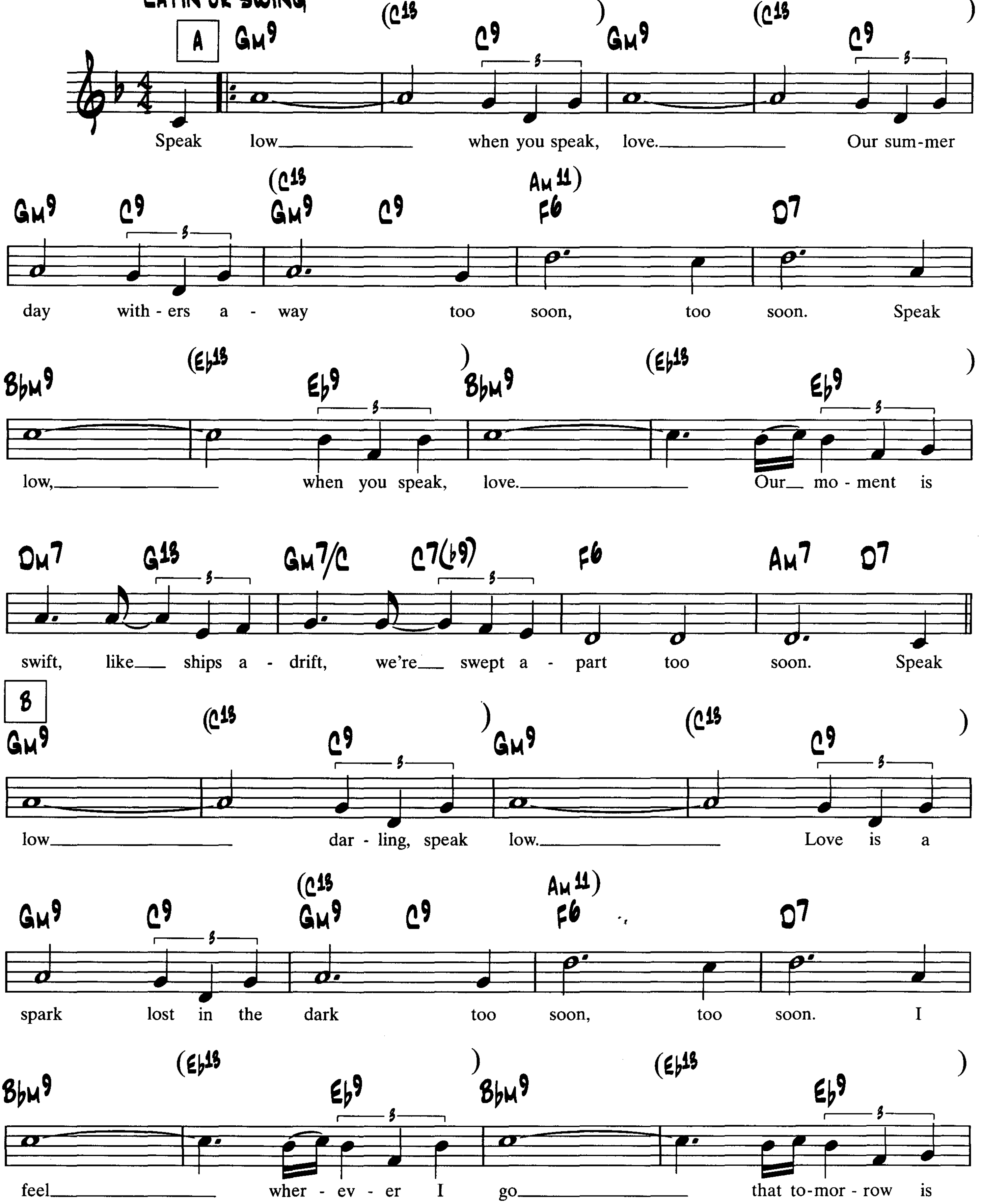
SPEAK LOW

WORDS BY OGDEN NASH
MUSIC BY KURT WEILL

LATIN OR SWING


A
Gm9 (C13 C9) Gm9 (C13 C9)
3 3
Speak low___ when you speak, love.___ Our sum-mer
Gm9 C9 (C13 Gm9 C9 Am11) F6 D7
3
day with-ers a-way too soon, too soon. Speak
Bbm9 (Eb13 Eb9) Bbm9 (Eb13 Eb9)
3 3
low,___ when you speak, love.___ Our__ mo-ment is
Dm7 G13 Gm7/C C7(b9) F6 Am7 D7
3 3
swift, like__ ships a-drift, we're__ swept a-part too soon. Speak
B
Gm9 (C13 C9) Gm9 (C13 C9)
3 3
low___ dar-ling, speak low.___ Love is a
Gm9 C9 (C13 Gm9 C9 Am11) F6 D7
3
spark lost in the dark too soon, too soon. I
Bbm9 (Eb13 Eb9) Bbm9 (Eb13 Eb9)
3 3
feel___ wher-ev-er I go___ that to-mor-row is

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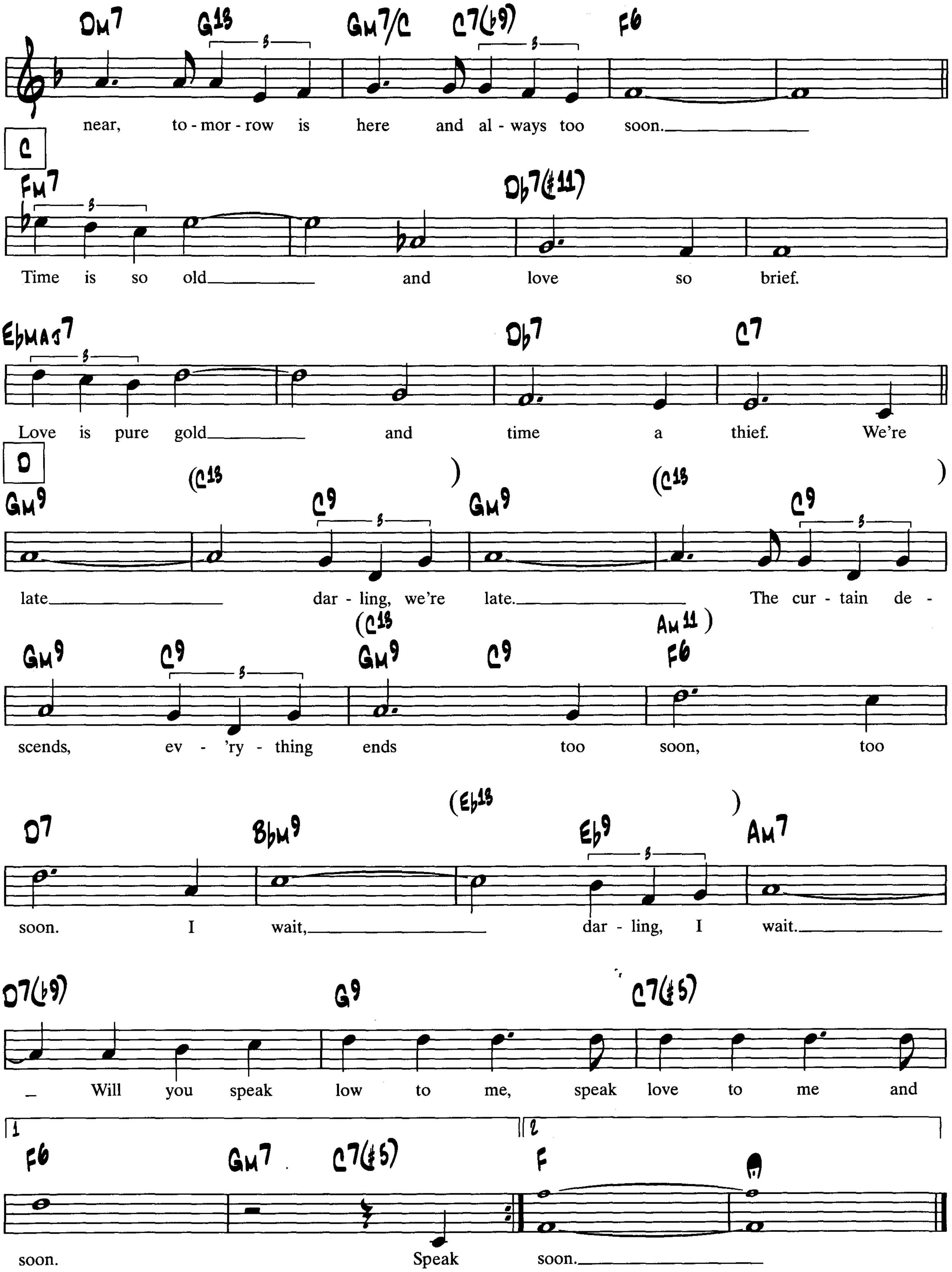
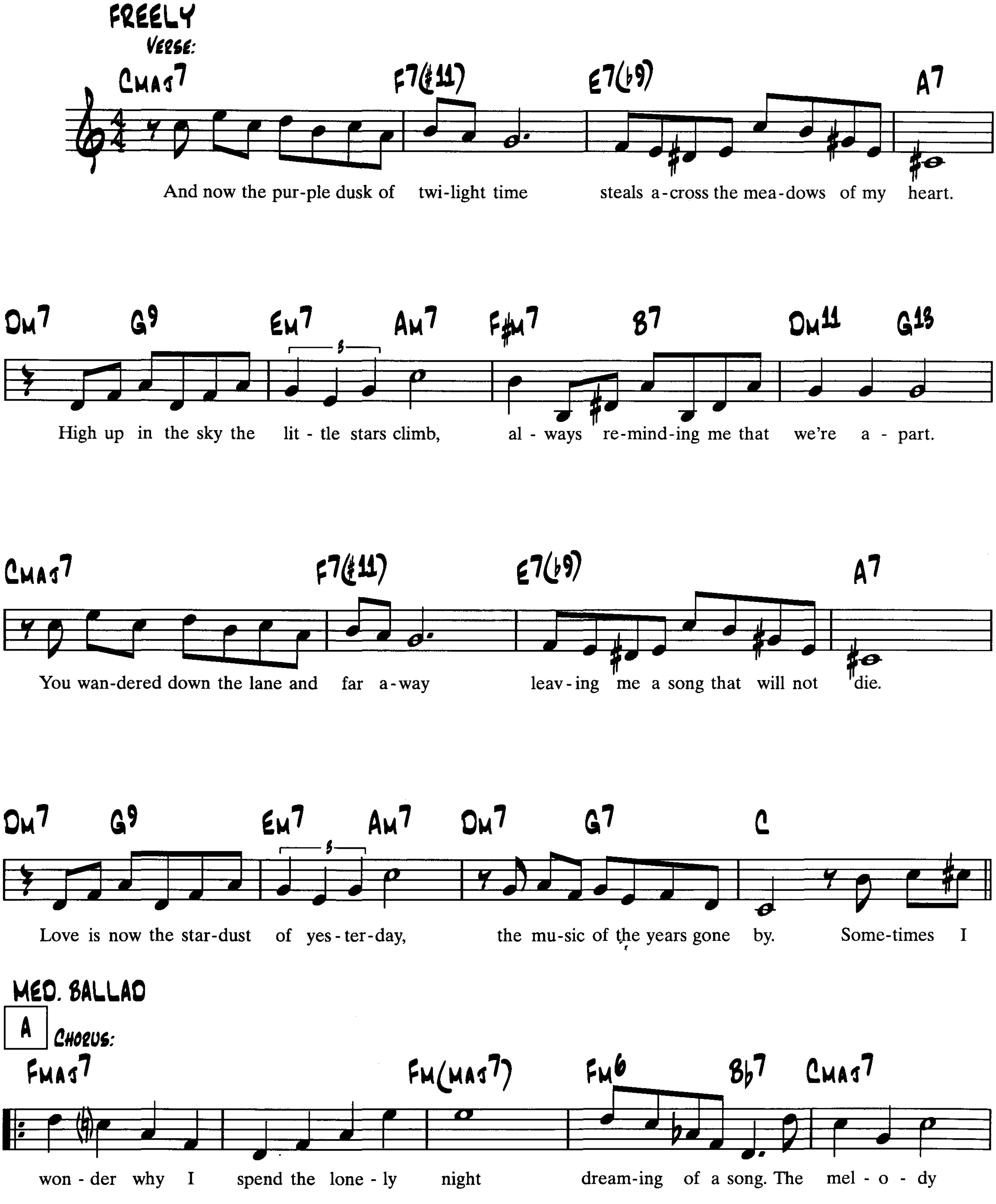

DM7 G13 GM7/C C7(b9) F6
near, to-mor-row is here and al-ways too soon.
C
FM7 Db7(#11)
Time is so old and love so brief.
EbMAJ7 Db7 C7
Love is pure gold and time a thief. We're
D
GM9 (C13 C9) GM9 (C13 C9)
late dar-ling, we're late. The cur-tain de-
GM9 C9 (C13 GM9 C9 AM11) F6
scends, ev-'ry-thing ends too soon, too
D7 BbM9 (Eb13 Eb9) AM7
soon. I wait, dar-ling, I wait.
D7(b9) G9 C7(#5)
Will you speak low to me, speak love to me and
1 F6 GM7 C7(#5)
soon. Speak
2 F
soon.

STAR DUST

MUSIC BY HOAGY CARMICHAEL
WORDS BY MITCHELL PARISH


FREELY
VERSE:
CMAJ7
F7(#11)
E7(b9)
A7
And now the pur-ple dusk of twi-light time steals a-cross the mea-dows of my heart.
DM7
G9
EM7
AM7
F#M7
B7
DM11
G13
3
High up in the sky the lit-tle stars climb, al-ways re-mind-ing me that we're a-part.
CMAJ7
F7(#11)
E7(b9)
A7
You wan-dered down the lane and far a-way leav-ing me a song that will not die.
DM7
G9
EM7
AM7
DM7
G7
C
3
Love is now the star-dust of yes-ter-day, the mu-sic of the years gone by. Some-times I
MED. BALLAD
A
CHORUS:
FMAJ7
FM(MAJ7)
FM6
Bb7
CMAJ7
won-der why I spend the lone-ly night dream-ing of a song. The mel-o-dy

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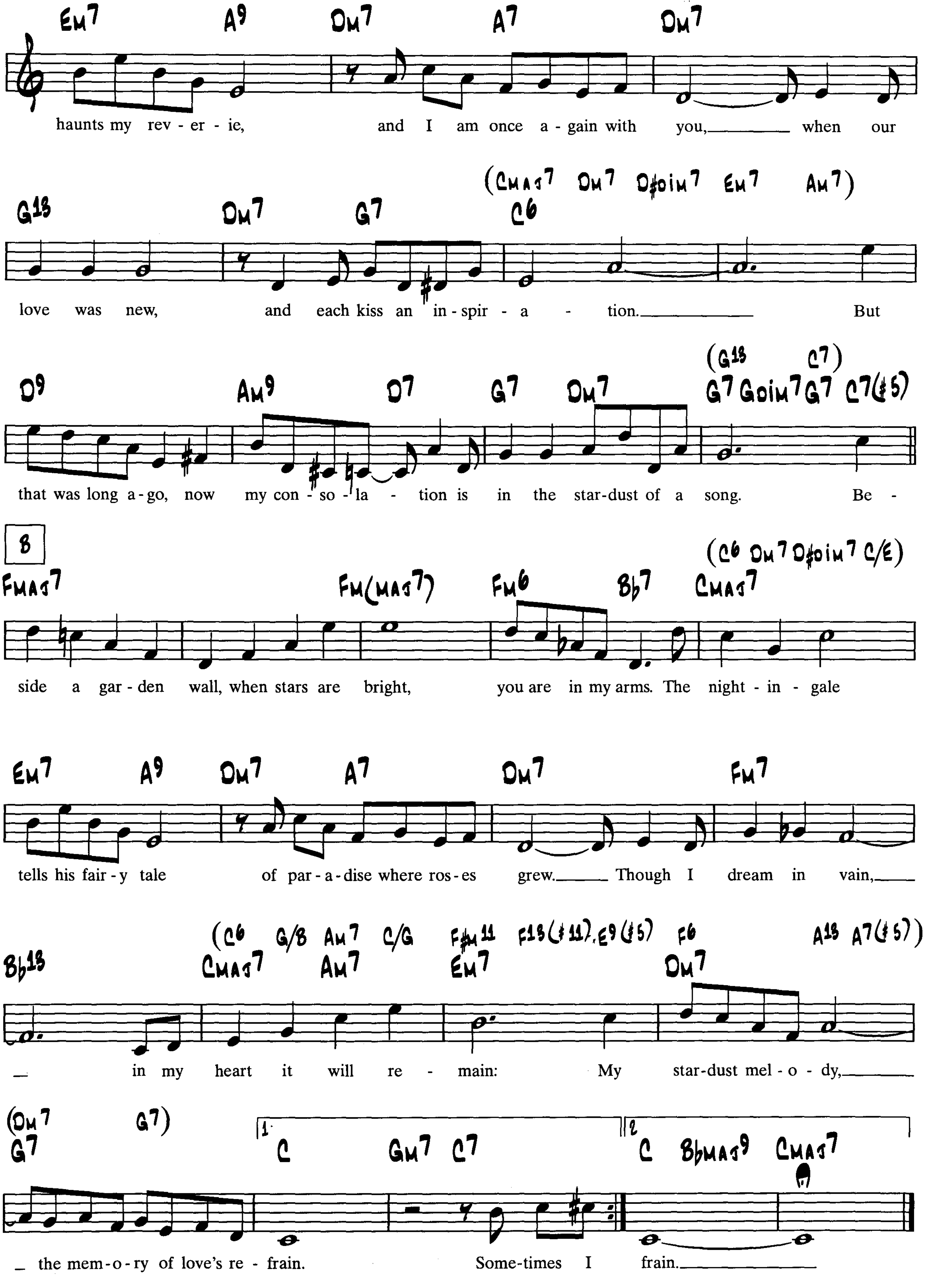
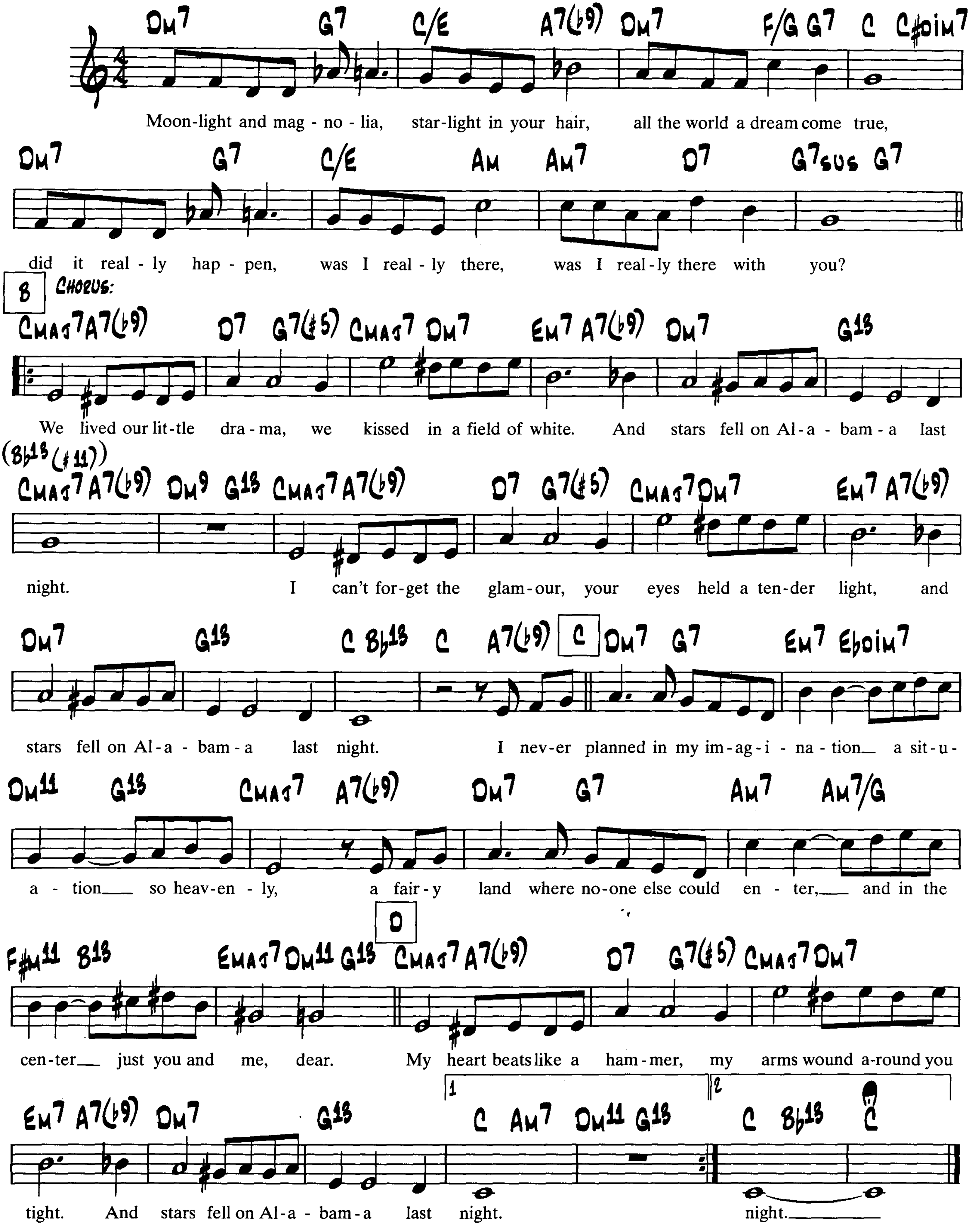

Em7 A9 Dm7 A7 Dm7
haunts my rev - er - ie, and I am once a - gain with you, when our
(Cmaj7 Dm7 D♯dim7 Em7 Am7)
G13 Dm7 G7 C6
love was new, and each kiss an in - spir - a - tion. But
(G13 C7)
D9 Am9 D7 G7 Dm7 G7 Gdim7 G7 C7(♯5)
that was long a - go, now my con - so - la - tion is in the star-dust of a song. Be -
8
(C6 Dm7 D♯dim7 C/E)
Fmaj7 Fm(maj7) Fm6 B♭7 Cmaj7
side a gar - den wall, when stars are bright, you are in my arms. The night - in - gale
Em7 A9 Dm7 A7 Dm7 Fm7
tells his fair - y tale of par - a - dise where ros - es grew. Though I dream in vain,
(C6 G/B Am7 C/G F♯m11 F13(♯11), E9(♯5) F6 A13 A7(♯5))
B♭13 Cmaj7 Am7 Em7 Dm7
in my heart it will re - main: My star-dust mel - o - dy,
(Dm7 G7)
G7
1. C Gm7 C7
2. C B♭maj9 Cmaj7
the mem - o - ry of love's re - frain. Some-times I frain.

STARS FELL ON ALABAMA

MED. SWING

MUSIC BY FRANK PERKINS
WORDS BY MITCHELL PARISH

VERSE:


DM7 G7 C/E A7(♭9) DM7 F/G G7 C C♯dim7
Moon-light and mag - no - lia, star-light in your hair, all the world a dream come true,
DM7 G7 C/E AM AM7 D7 G7sus G7
did it real - ly hap - pen, was I real - ly there, was I real-ly there with you?
B
CHORUS:
CMAJ7 A7(♭9) D7 G7(♯5) CMAJ7 DM7 EM7 A7(♭9) DM7 G13
We lived our lit-tle dra - ma, we kissed in a field of white. And stars fell on Al - a - bam - a last
(B♭13(♯11))
CMAJ7 A7(♭9) DM9 G13 CMAJ7 A7(♭9) D7 G7(♯5) CMAJ7 DM7 EM7 A7(♭9)
night. I can't for-get the glam - our, your eyes held a ten-der light, and
DM7 G13 C B♭13 C A7(♭9) C DM7 G7 EM7 E♭dim7
stars fell on Al - a - bam - a last night. I nev-er planned in my im - ag - i - na - tion a sit - u -
DM11 G13 CMAJ7 A7(♭9) DM7 G7 AM7 AM7/G
a - tion so heav-en - ly, a fair - y land where no-one else could en - ter, and in the
D
F♯M11 B13 EMAJ7 DM11 G13 CMAJ7 A7(♭9) D7 G7(♯5) CMAJ7 DM7
cen-ter just you and me, dear. My heart beats like a ham-mer, my arms wound a-round you
1. 2.
EM7 A7(♭9) DM7 G13 C AM7 DM11 G13 C B♭13 C
tight. And stars fell on Al-a - bam - a last night. night.

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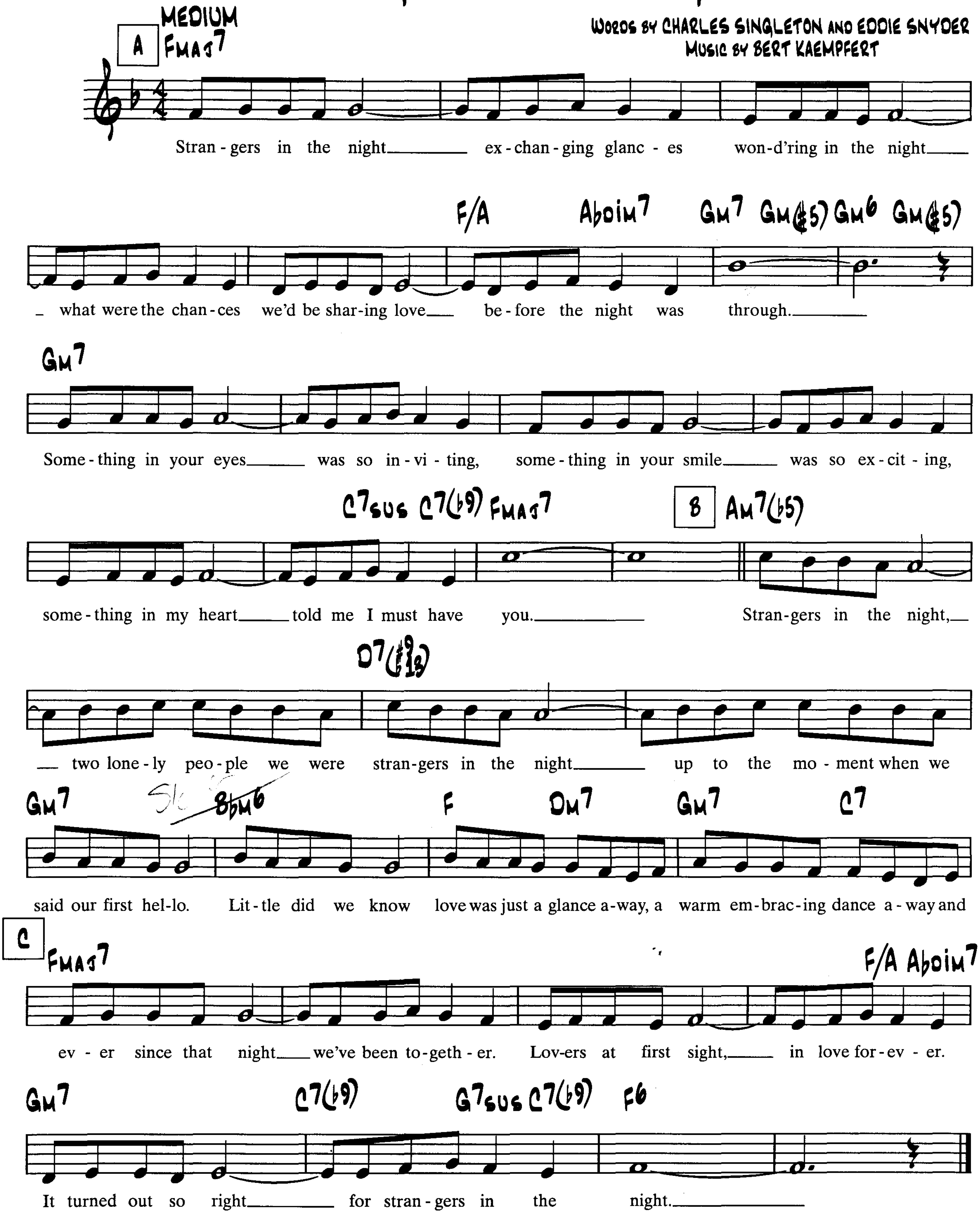
STRANGERS IN THE NIGHT

WORDS BY CHARLES SINGLETON AND EDDIE SNYDER
MUSIC BY BERT KAEMPFERT


MEDIUM
A
FMAJ7
Stran - gers in the night ex - chan - ging glanc - es won - d'ring in the night
F/A A♭DIM7 GM7 GM(♯5) GM6 GM(♯5)
what were the chan - ces we'd be shar - ing love be - fore the night was through.
GM7
Some - thing in your eyes was so in - vi - ting, some - thing in your smile was so ex - cit - ing,
C7SUS C7(♭9) FMAJ7
B
AM7(♭5)
some - thing in my heart told me I must have you. Stran - gers in the night,
D7(♯5)
two lone - ly peo - ple we were stran - gers in the night up to the mo - ment when we
GM7 ~~B♭M6~~ F DM7 GM7 C7
said our first hel - lo. Lit - tle did we know love was just a glance a - way, a warm em - brac - ing dance a - way and
C
FMAJ7 F/A A♭DIM7
ev - er since that night we've been to - geth - er. Lov - ers at first sight, in love for - ev - er.
GM7 C7(♭9) G7SUS C7(♭9) F6
It turned out so right for stran - gers in the night.

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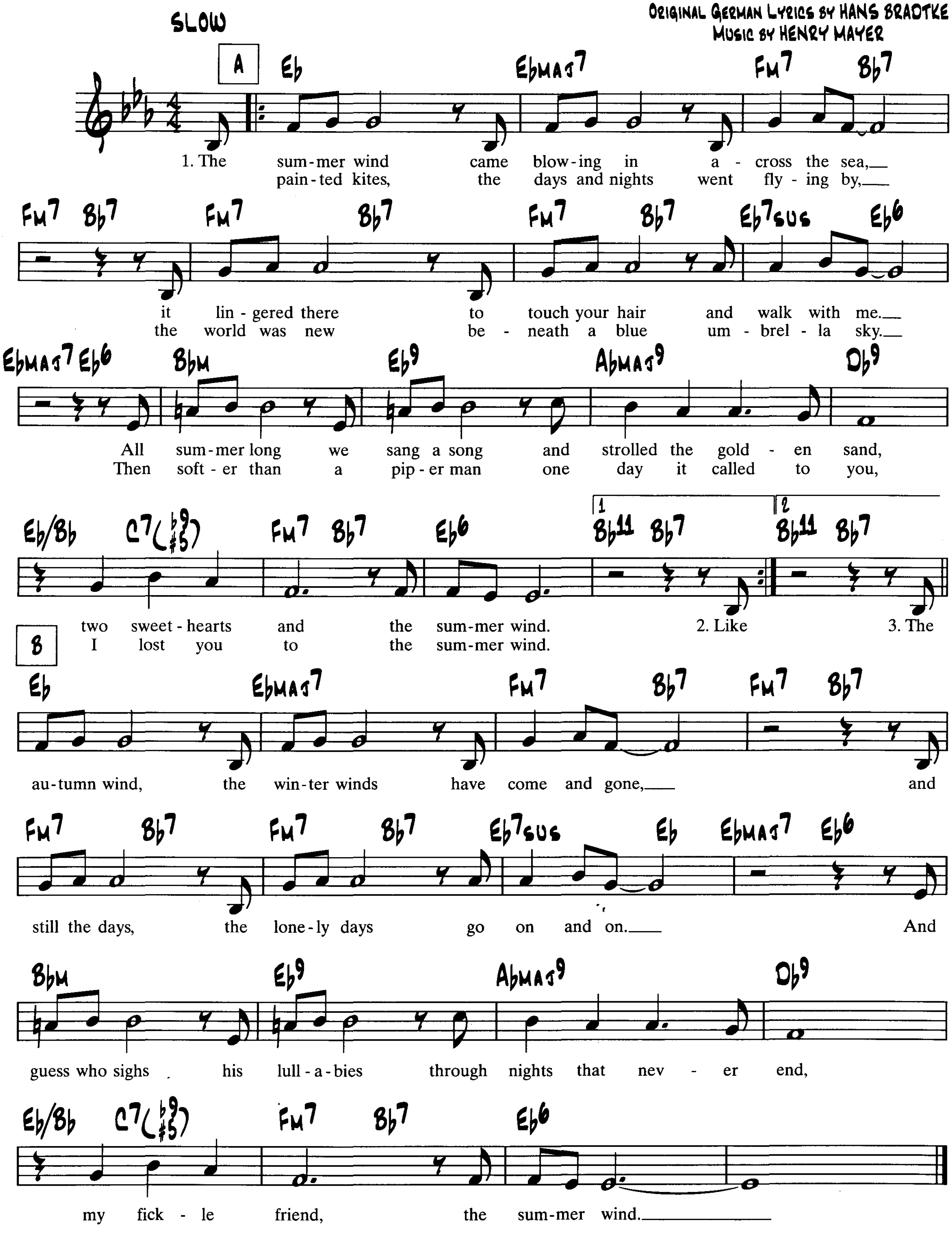
SUMMER WIND

ENGLISH WORDS BY JOHNNY MERCER
ORIGINAL GERMAN LYRICS BY HANS BRADTKE
MUSIC BY HENRY MAYER


SLOW
A
Eb Ebmaj7 Fm7 Bb7
1. The summer wind came blowing in across the sea,
painted kites, the days and nights went flying by,
Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 Eb7sus Eb6
it lingered there to touch your hair and walk with me.
the world was new beneath a blue umbrella sky.
Ebmaj7 Eb6 Bbm Eb9 Abmaj9 Db9
All summer long we sang a song and strolled the golden sand,
Then softer than a piper man one day it called to you,
Eb/Bb C7(b9 #5) Fm7 Bb7 Eb6 1 Bb11 Bb7 2 Bb11 Bb7
two sweethearts and the summer wind. 2. Like 3. The
I lost you to the summer wind.
B
Eb Ebmaj7 Fm7 Bb7 Fm7 Bb7
autumn wind, the winter winds have come and gone, and
Fm7 Bb7 Fm7 Bb7 Eb7sus Eb Ebmaj7 Eb6
still the days, the lonely days go on and on. And
Bbm Eb9 Abmaj9 Db9
guess who sighs his lullabies through nights that never end,
Eb/Bb C7(b9 #5) Fm7 Bb7 Eb6
my fickle friend, the summer wind.

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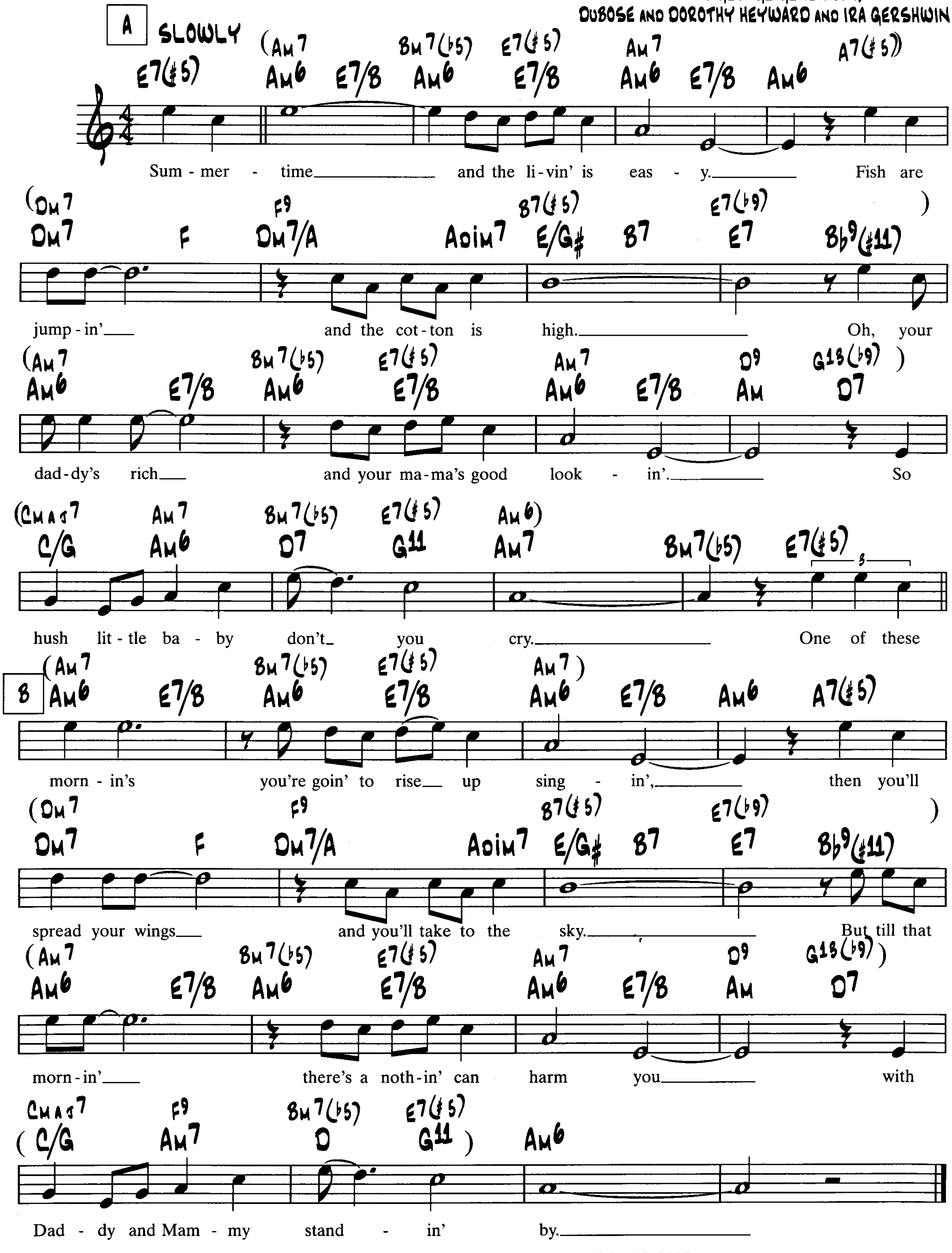
SUMMERTIME

BY GEORGE GERSHWIN,
DUBOSE AND DOROTHY HEYWARD AND IRA GERSHWIN


A
SLOWLY
(AM7 BM7(♭5) E7(♯5) AM7 A7(♯5))
E7(♯5) AM6 E7/B AM6 E7/B AM6 E7/B AM6
Sum - mer - time and the li-vin' is eas - y. Fish are
(DM7 F9 B7(♯5) E7(♭9))
DM7 F DM7/A ADIM7 E/G♯ B7 E7 B♭9(♯11)
jump - in' and the cot - ton is high. Oh, your
(AM7 BM7(♭5) E7(♯5) AM7 D9 G13(♭9))
AM6 E7/B AM6 E7/B AM6 E7/B AM D7
dad - dy's rich and your ma - ma's good look - in'. So
(CMAJ7 AM7 BM7(♭5) E7(♯5) AM6)
C/G AM6 D7 G11 AM7 BM7(♭5) E7(♯5)
3
hush lit - tle ba - by don't you cry. One of these
B
(AM7 BM7(♭5) E7(♯5) AM7)
AM6 E7/B AM6 E7/B AM6 E7/B AM6 A7(♯5)
morn - in's you're goin' to rise up sing - in', then you'll
(DM7 F9 B7(♯5) E7(♭9))
DM7 F DM7/A ADIM7 E/G♯ B7 E7 B♭9(♯11)
spread your wings and you'll take to the sky. But till that
(AM7 BM7(♭5) E7(♯5) AM7 D9 G13(♭9))
AM6 E7/B AM6 E7/B AM6 E7/B AM D7
morn - in' there's a noth - in' can harm you with
CMAJ7 F9 BM7(♭5) E7(♯5)
(C/G AM7 D G11) AM6
Dad - dy and Mam - my stand - in' by.

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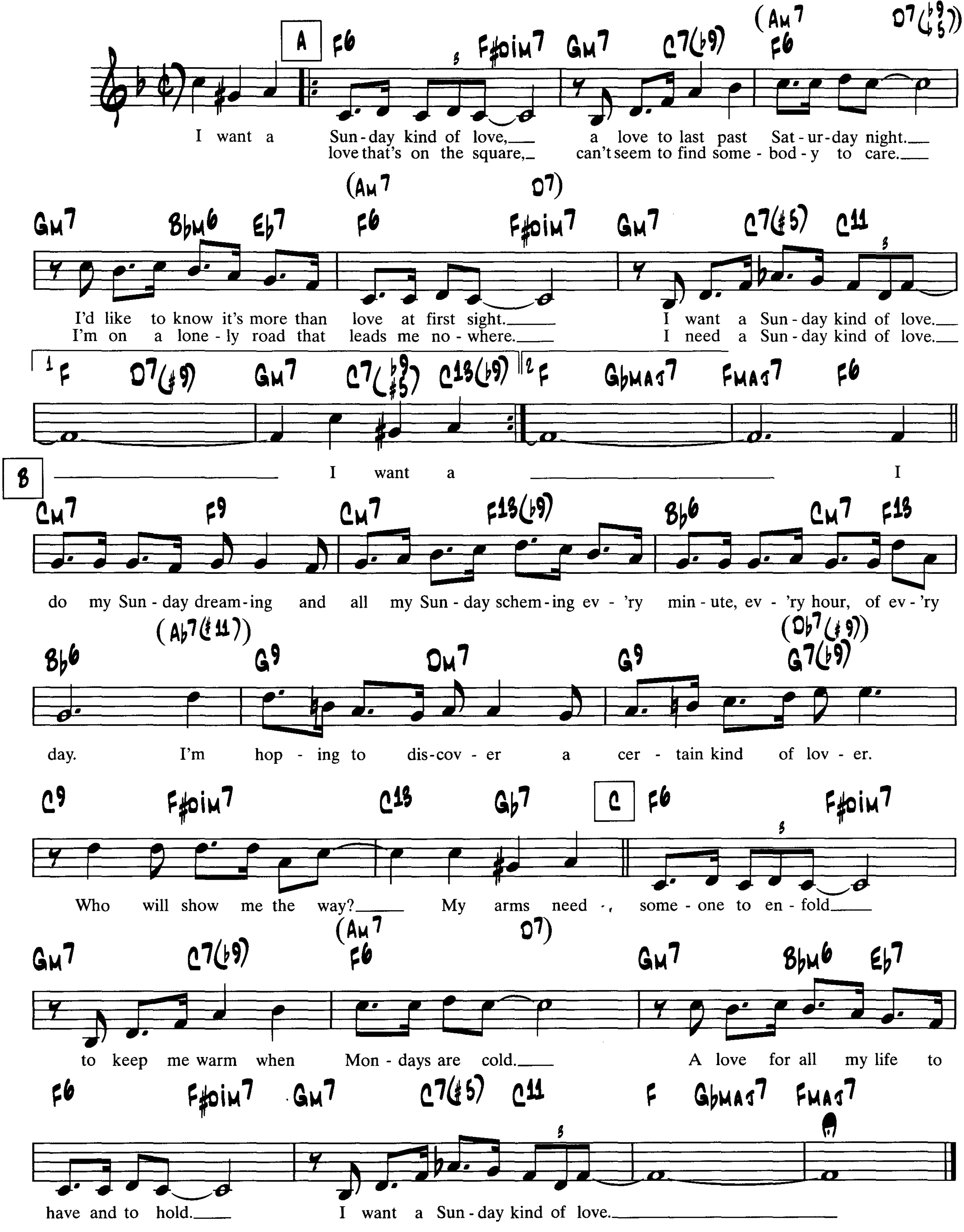
A SUNDAY KIND OF LOVE

MODERATELY SLOW

WORDS AND MUSIC BY BARBARA BELLE, LOUIS PRIMA, ANITA LEONARD AND STAN RHODES


A
F6
F♯dim7
Gm7
C7(♭9)
(Am7
D7(♭9/♭5))
F6
I want a Sun-day kind of love, a love to last past Sat-ur-day night.
love that's on the square, can't seem to find some-bod-y to care.
Gm7
B♭m6
E♭7
(Am7
D7)
F6
F♯dim7
Gm7
C7(♯5)
C11
I'd like to know it's more than love at first sight. I want a Sun-day kind of love.
I'm on a lone-ly road that leads me no-where. I need a Sun-day kind of love.
1
F
D7(♯9)
Gm7
C7(♭9/♯5)
C13(♭9)
2
F
G♭maj7
Fmaj7
F6
I want a I
B
Cm7
F9
Cm7
F13(♭9)
B♭6
Cm7
F13
do my Sun-day dream-ing and all my Sun-day schem-ing ev-'ry min-ute, ev-'ry hour, of ev-'ry
B♭6
(A♭7(♯11))
G9
Dm7
G9
(D♭7(♯9))
G7(♭9)
day. I'm hop-ing to dis-cov-er a cer-tain kind of lov-er.
C9
F♯dim7
C13
G♭7
C
F6
F♯dim7
Who will show me the way? My arms need some-one to en-fold
Gm7
C7(♭9)
(Am7
D7)
F6
Gm7
B♭m6
E♭7
to keep me warm when Mon-days are cold. A love for all my life to
F6
F♯dim7
Gm7
C7(♯5)
C11
F
G♭maj7
Fmaj7
have and to hold. I want a Sun-day kind of love.

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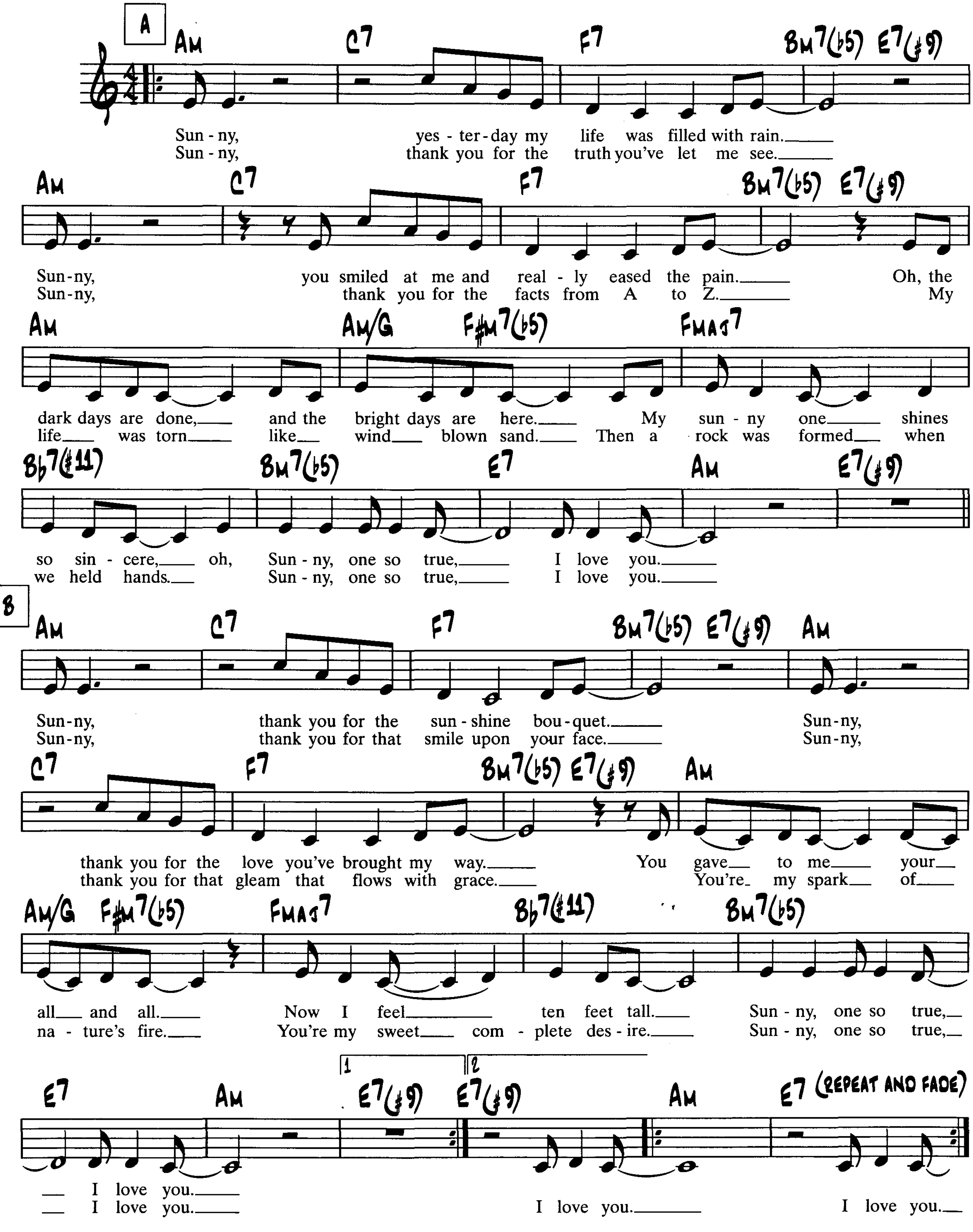
SUNNY

WORDS AND MUSIC BY BOBBY HEBB

MODERATE ROCK


A
AM C7 F7 BM7(b5) E7(#9)
Sun - ny, yes - ter - day my life was filled with rain.
Sun - ny, thank you for the truth you've let me see.
AM C7 F7 BM7(b5) E7(#9)
Sun-ny, you smiled at me and real - ly eased the pain. Oh, the
Sun-ny, thank you for the facts from A to Z. My
AM AM/G F#M7(b5) FMAJ7
dark days are done, and the bright days are here. My sun - ny one shines
life was torn like wind blown sand. Then a rock was formed when
Bb7(#11) BM7(b5) E7 AM E7(#9)
so sin - cere, oh, Sun - ny, one so true, I love you.
we held hands. Sun - ny, one so true, I love you.
B
AM C7 F7 BM7(b5) E7(#9) AM
Sun-ny, thank you for the sun - shine bou - quet. Sun-ny,
Sun-ny, thank you for that smile upon your face. Sun-ny,
C7 F7 BM7(b5) E7(#9) AM
thank you for the love you've brought my way. You gave to me your
thank you for that gleam that flows with grace. You're my spark of
AM/G F#M7(b5) FMAJ7 Bb7(#11) BM7(b5)
all and all. Now I feel ten feet tall. Sun - ny, one so true,
na - ture's fire. You're my sweet com - plete des - ire. Sun - ny, one so true,
1 2
E7 AM E7(#9) E7(#9) AM E7 (REPEAT AND FADE)
I love you.
I love you. I love you. I love you.

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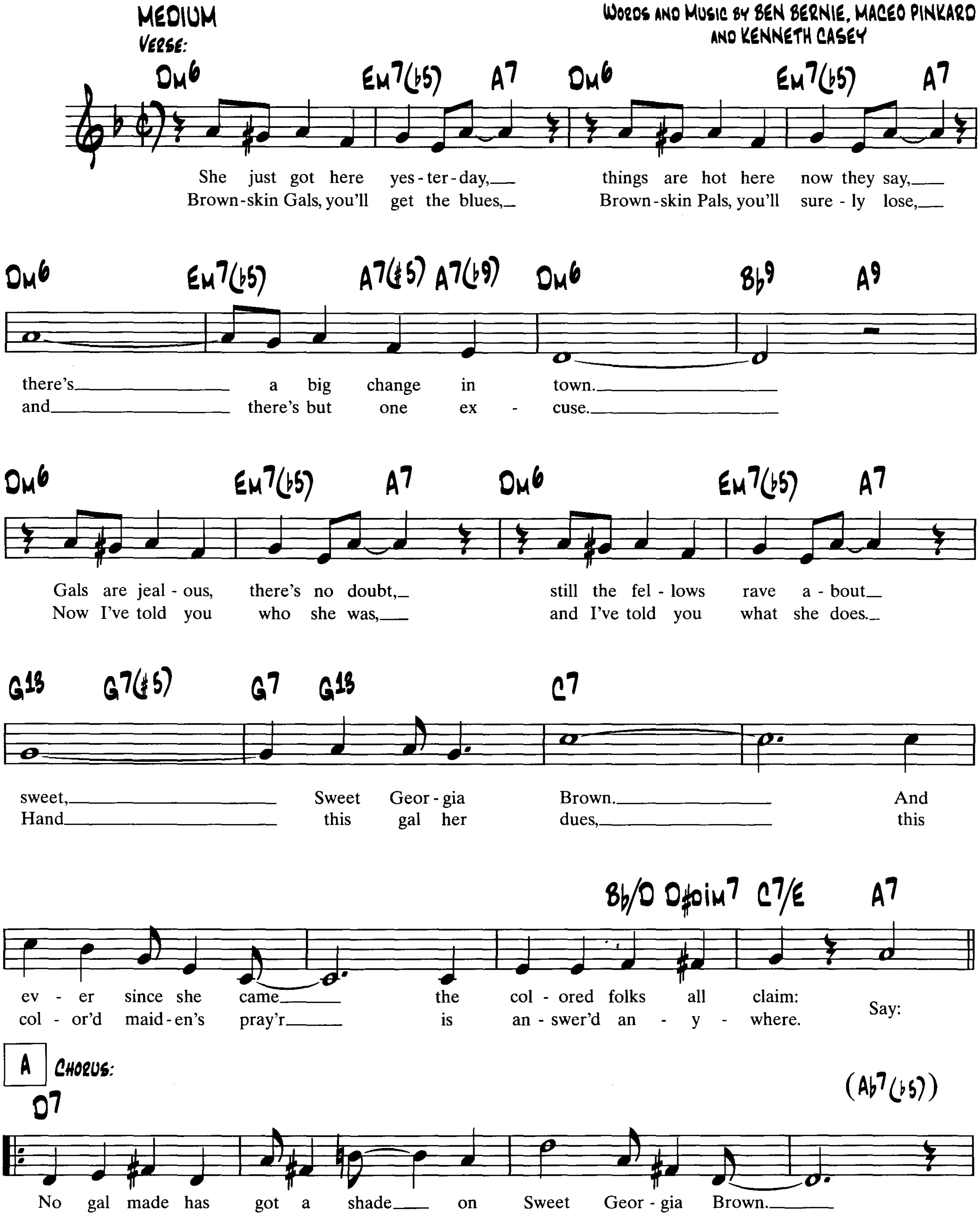
SWEET GEORGIA BROWN

WORDS AND MUSIC BY BEN BERNIE, MACEO PINKARD
AND KENNETH CASEY


MEDIUM
VERSE:
Dm6 Em7(b5) A7 Dm6 Em7(b5) A7
She just got here yes-ter-day, things are hot here now they say,
Brown-skin Gals, you'll get the blues, Brown-skin Pals, you'll sure-ly lose,
Dm6 Em7(b5) A7(#5) A7(b9) Dm6 Bb9 A9
there's a big change in town.
and there's but one ex - cuse.
Dm6 Em7(b5) A7 Dm6 Em7(b5) A7
Gals are jeal-ous, there's no doubt, still the fel-lows rave a-bout
Now I've told you who she was, and I've told you what she does.
G13 G7(#5) G7 G13 C7
sweet, Sweet Geor-gia Brown. And
Hand this gal her dues, this
Bb/D D#dim7 C7/E A7
ev-er since she came the col-ored folks all claim:
col-or'd maid-en's pray'r is an-swer'd an-y-where.
Say:
A
CHORUS:
D7 (Ab7(b5))
No gal made has got a shade on Sweet Geor-gia Brown.

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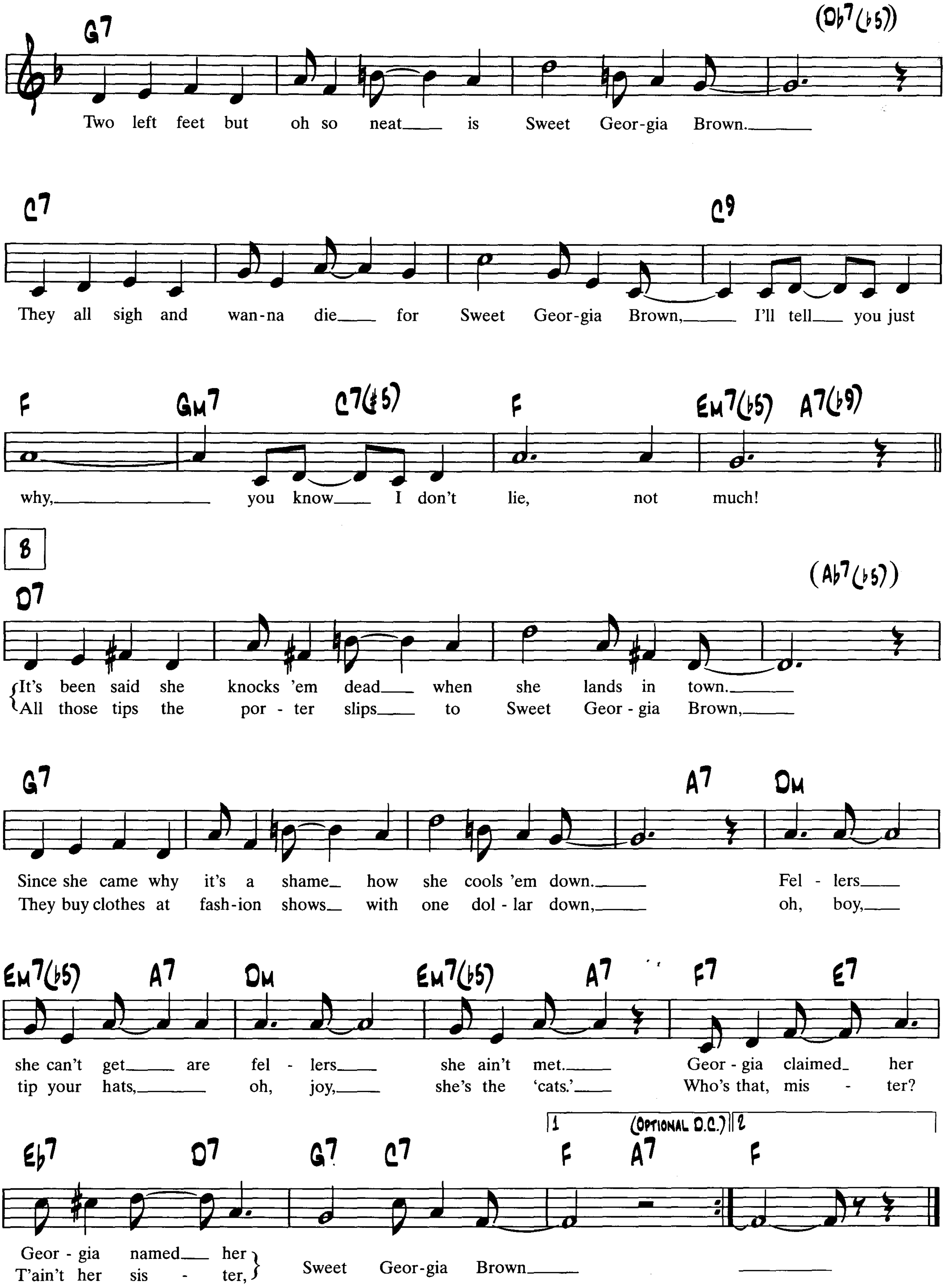
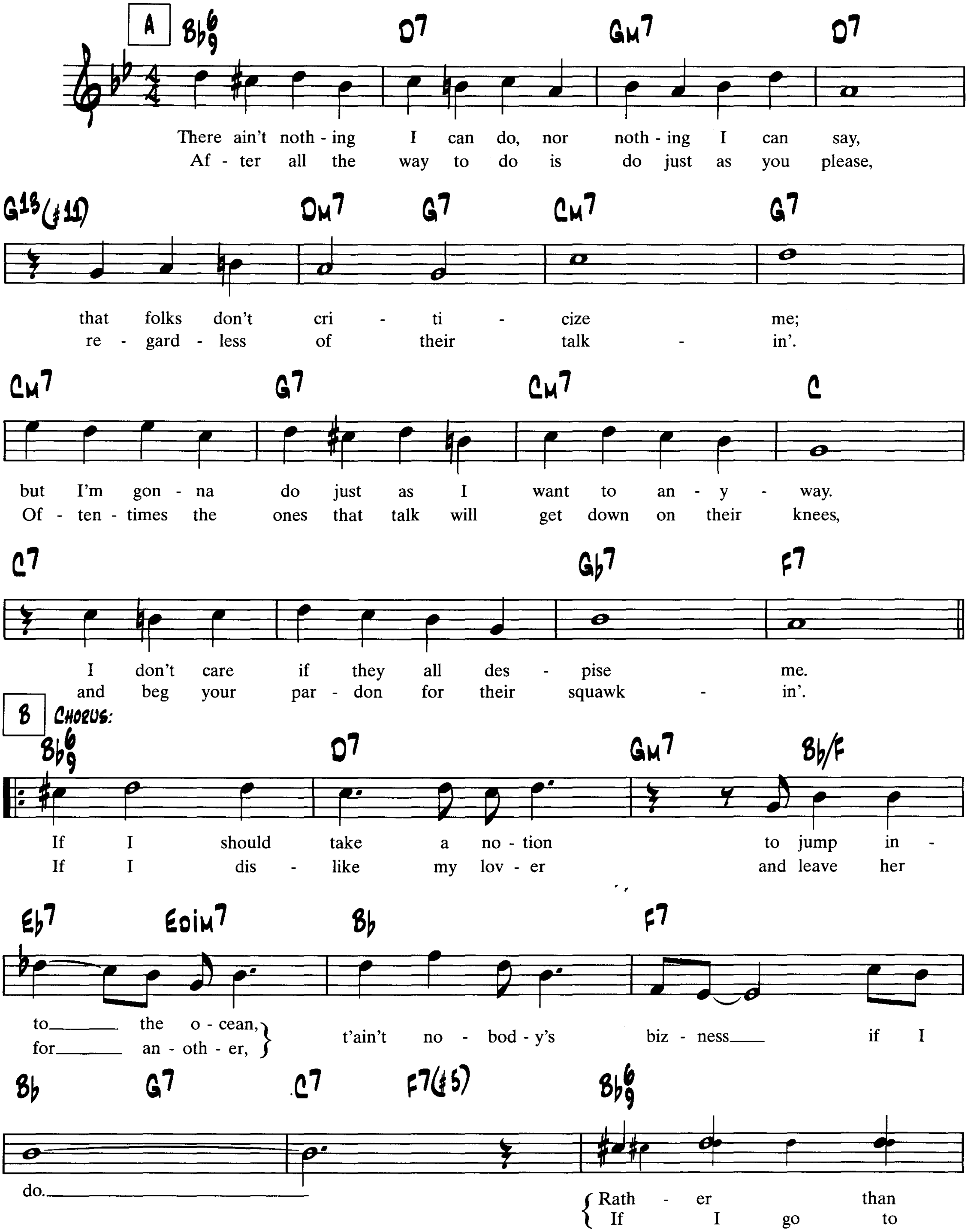

G7
(D♭7(♭5))
Two left feet but oh so neat is Sweet Georgia Brown.
C7
C9
They all sigh and wan-na die for Sweet Geor-gia Brown, I'll tell you just
F
GM7
C7(♯5)
F
EM7(♭5)
A7(♭9)
why, you know I don't lie, not much!
B
D7
(A♭7(♭5))
It's been said she knocks 'em dead when she lands in town.
All those tips the por-ter slips to Sweet Geor-gia Brown,
G7
A7
DM
Since she came why it's a shame how she cools 'em down. Fel-lers
They buy clothes at fash-ion shows with one dol-lar down, oh, boy,
EM7(♭5)
A7
DM
EM7(♭5)
A7
F7
E7
she can't get are fel-lers she ain't met. Geor-gia claimed her
tip your hats, oh, joy, she's the 'cats.' Who's that, mis-ter?
1
(OPTIONAL D.C.)
2
E♭7
D7
G7
C7
F
A7
F
Geor-gia named her
T'ain't her sis-ter,
Sweet Geor-gia Brown

T'AIN'T NOBODY'S BIZ-NESS IF I DO

MODERATE BLUES TEMPO
VERSE:

WORDS AND MUSIC BY PORTER GRAINGER AND EVERETT ROBBINS


A
Bb6/9 D7 Gm7 D7
There ain't noth - ing I can do, nor noth - ing I can say,
Af - ter all the way to do is do just as you please,
G13(#11) Dm7 G7 Cm7 G7
that folks don't cri - ti - cize me;
re - gard - less of their talk - in'.
Cm7 G7 Cm7 C
but I'm gon - na do just as I want to an - y - way.
Of - ten - times the ones that talk will get down on their knees,
C7 Gb7 F7
I don't care if they all des - pise me.
and beg your par - don for their squawk - in'.
B CHORUS:
Bb6/9 D7 Gm7 Bb/F
If I should take a no - tion to jump in -
If I dis - like my lov - er and leave her
Eb7 Edim7 Bb F7
to the o - cean,
for an - oth - er,
t'ain't no - bod - y's biz - ness if I
Bb G7 C7 F7(#5) Bb6/9
do.
Rath - er than
If I go to

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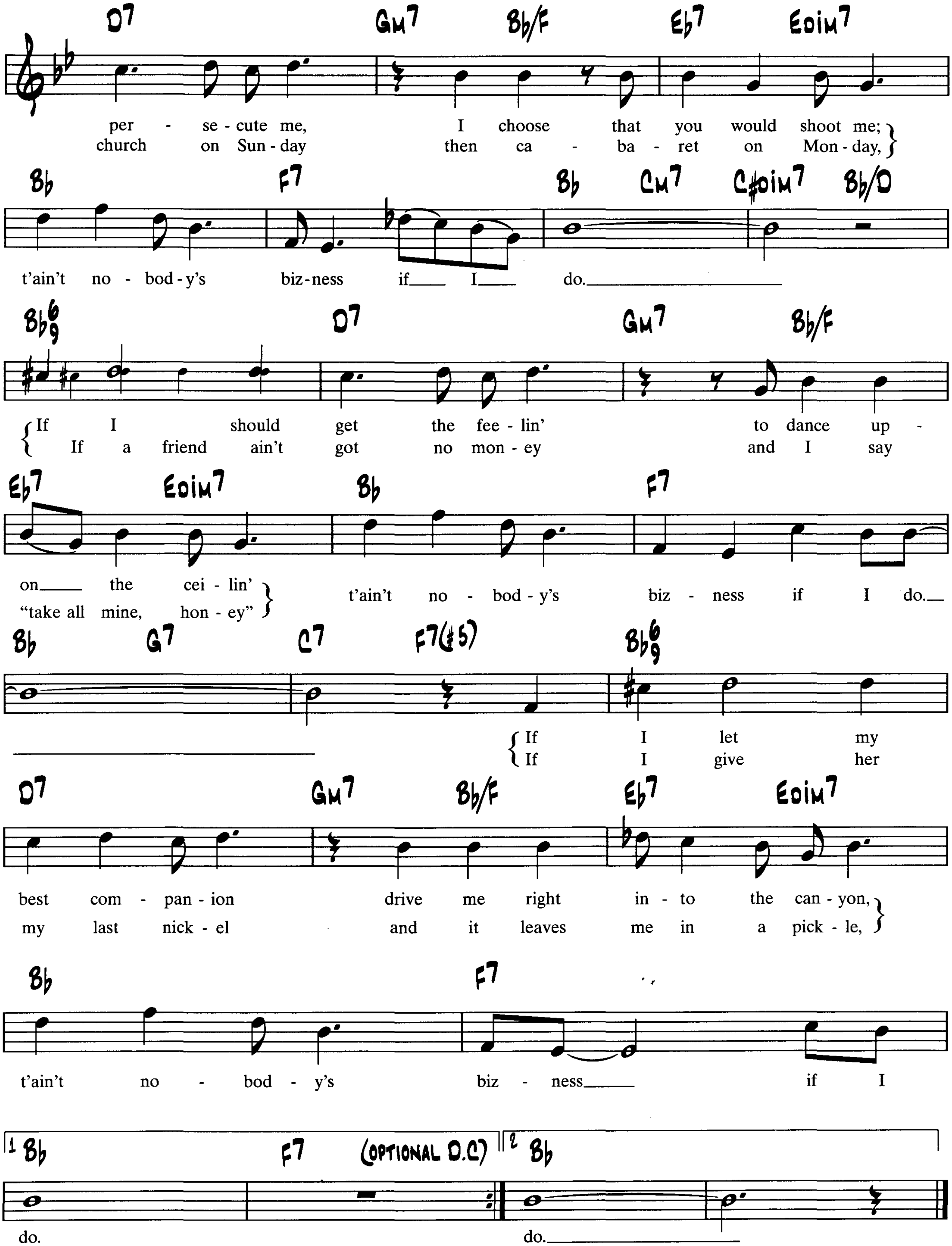
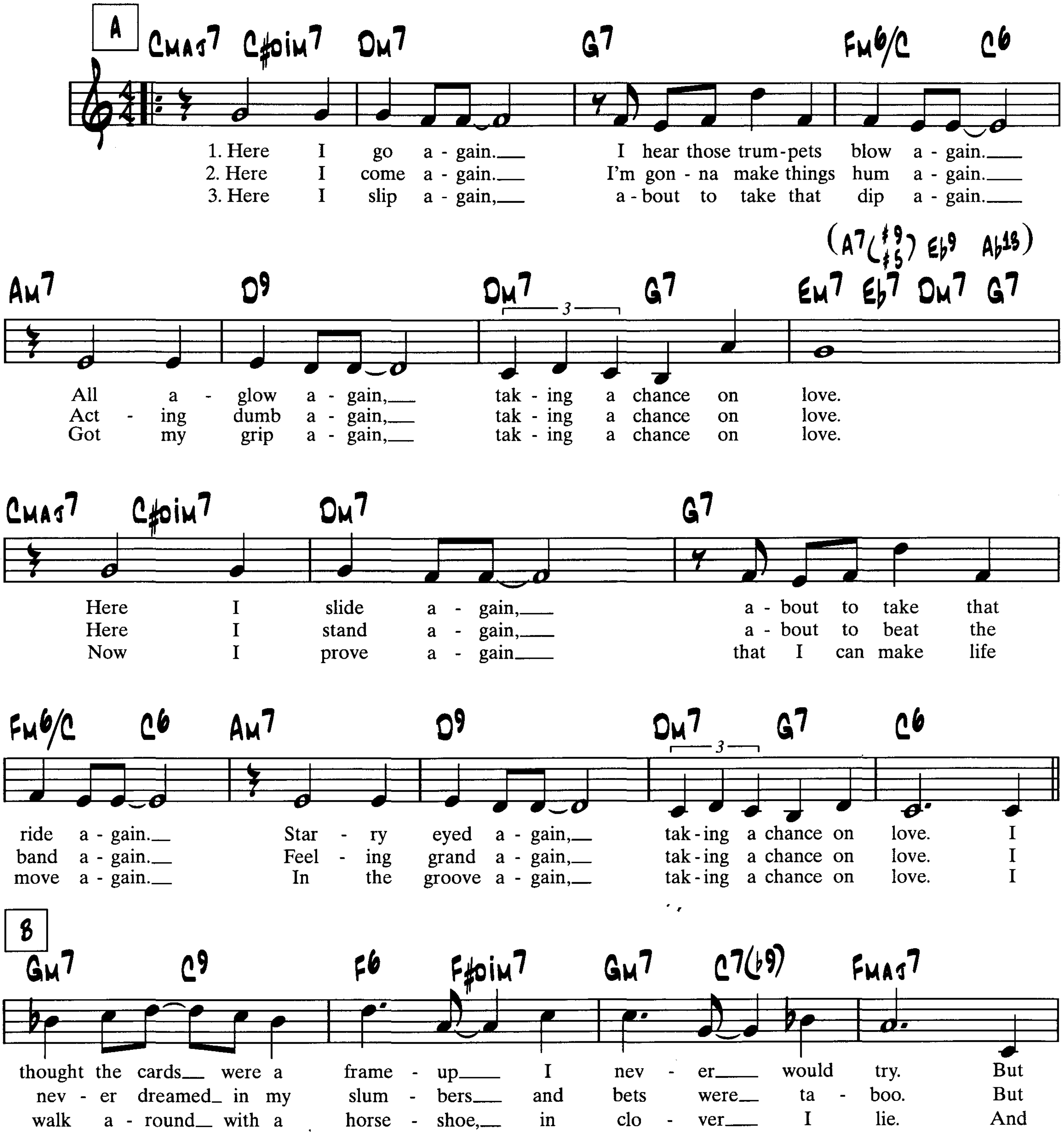

D7 GM7 Bb/F Eb7 Eoim7
per - se - cute me, I choose that you would shoot me;
church on Sun - day then ca - ba - ret on Mon - day,
Bb F7 Bb CM7 C#oim7 Bb/D
t'ain't no - bod - y's biz - ness if I do.
Bb6/9 D7 GM7 Bb/F
If I should get the fee - lin' to dance up -
If a friend ain't got no mon - ey and I say
Eb7 Eoim7 Bb F7
on the cei - lin'
"take all mine, hon - ey"
t'ain't no - bod - y's biz - ness if I do.
Bb G7 C7 F7(#5) Bb6/9
If I let my
If I give her
D7 GM7 Bb/F Eb7 Eoim7
best com - pan - ion drive me right in - to the can - yon,
my last nick - el and it leaves me in a pick - le,
Bb F7
t'ain't no - bod - y's biz - ness if I
1 Bb F7 (OPTIONAL D.C) 2 Bb
do. do.

TAKING A CHANCE ON LOVE

MUSIC BY VERNON DUKE
WORDS BY JOHN LATOUCHE
AND TED FETTER

MEDIUM SWING


A
CMAJ7 C#DIM7 DM7 G7 FM6/C C6
1. Here I go a - gain. I hear those trum-pets blow a - gain.
2. Here I come a - gain. I'm gon - na make things hum a - gain.
3. Here I slip a - gain, a - bout to take that dip a - gain.
(A7(#9 #5) Eb9 Ab13)
AM7 D9 DM7 G7 EM7 Eb7 DM7 G7
3
All a - glow a - gain, tak - ing a chance on love.
Act - ing dumb a - gain, tak - ing a chance on love.
Got my grip a - gain, tak - ing a chance on love.
CMAJ7 C#DIM7 DM7 G7
Here I slide a - gain, a - bout to take that
Here I stand a - gain, a - bout to beat the
Now I prove a - gain that I can make life
FM6/C C6 AM7 D9 DM7 G7 C6
3
ride a - gain. Star - ry eyed a - gain, tak - ing a chance on love. I
band a - gain. Feel - ing grand a - gain, tak - ing a chance on love. I
move a - gain. In the groove a - gain, tak - ing a chance on love. I
B
GM7 C9 F6 F#DIM7 GM7 C7(b9) FMAJ7
thought the cards were a frame - up I nev - er would try. But
nev - er dreamed in my slum - bers and bets were ta - boo. But
walk a - round with a horse - shoe, in clo - ver I lie. And

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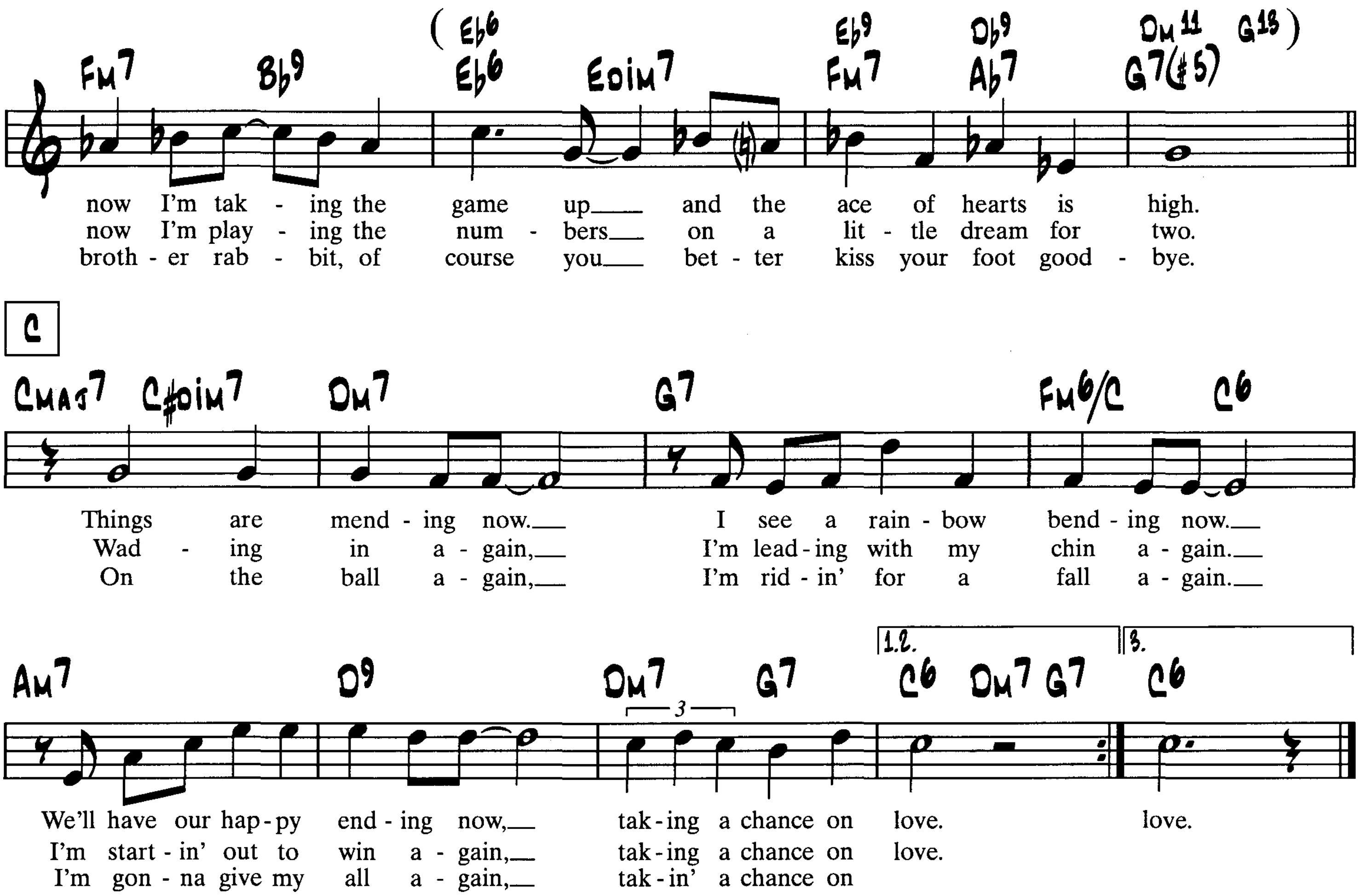
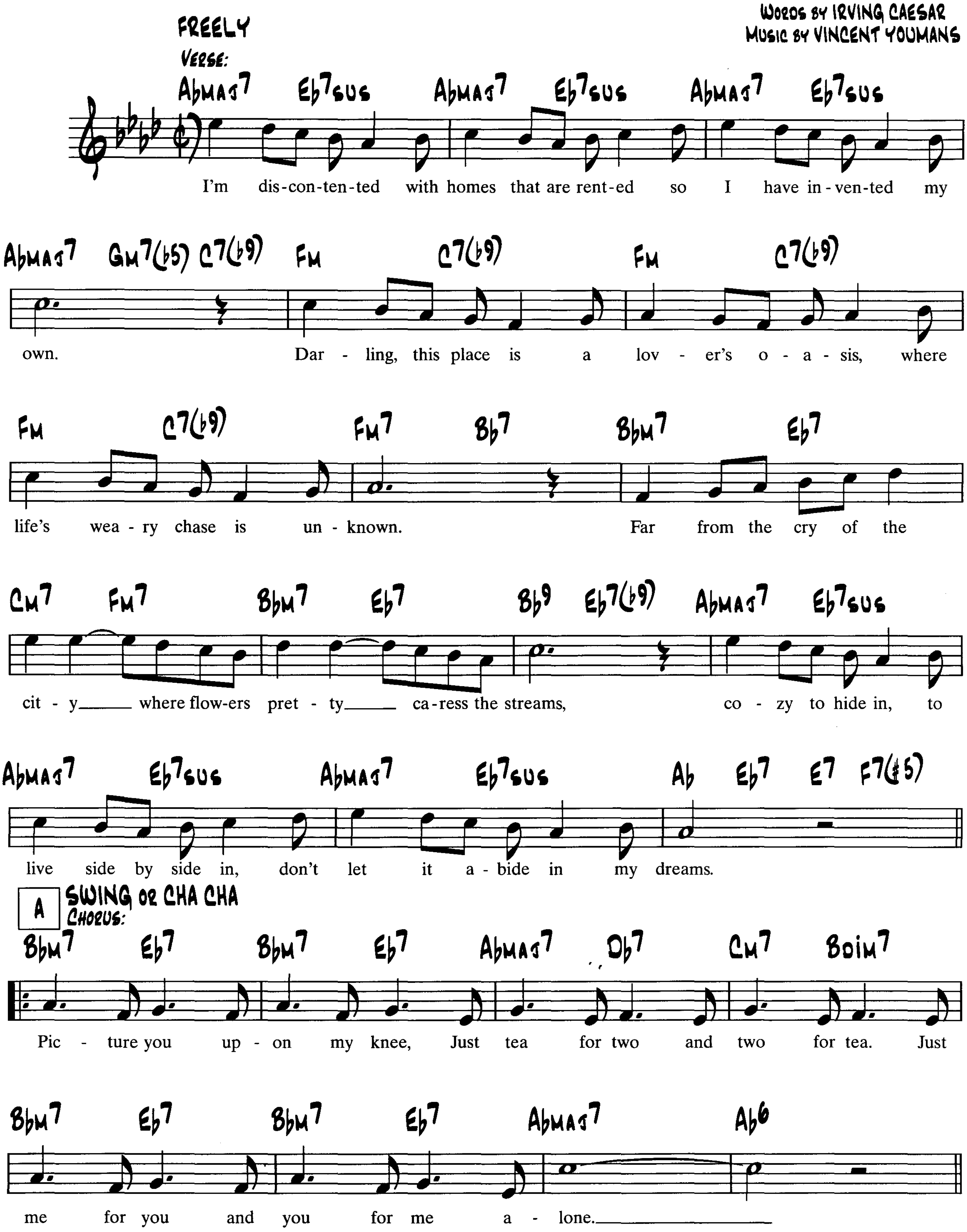

(E♭6 E♭9 D♭9 Dm11 G13)
Fm7 B♭9 E♭6 Edim7 Fm7 A♭7 G7(♯5)
now I'm tak - ing the game up___ and the ace of hearts is high.
now I'm play - ing the num - bers___ on a lit - tle dream for two.
broth - er rab - bit, of course you___ bet - ter kiss your foot good - bye.
C
Cmaj7 C♯dim7 Dm7 G7 Fm6/C C6
Things are mend - ing now.___ I see a rain - bow bend - ing now.___
Wad - ing in a - gain,___ I'm lead - ing with my chin a - gain.___
On the ball a - gain,___ I'm rid - in' for a fall a - gain.___
Am7 D9 Dm7 G7 C6 Dm7 G7 C6
3
1.2.
3.
We'll have our hap - py end - ing now,___ tak - ing a chance on love. love.
I'm start - in' out to win a - gain,___ tak - ing a chance on love.
I'm gon - na give my all a - gain,___ tak - in' a chance on

TEA FOR TWO

WORDS BY IRVING CAESAR
MUSIC BY VINCENT YOUMANS


FREELY
VERSE:
AbMAJ7 Eb7SUS AbMAJ7 Eb7SUS AbMAJ7 Eb7SUS
I'm dis-con-ten-ted with homes that are rent-ed so I have in-ven-ted my
AbMAJ7 GM7(b5) C7(b9) FM C7(b9) FM C7(b9)
own. Dar - ling, this place is a lov - er's o - a - sis, where
FM C7(b9) FM7 Bb7 BbM7 Eb7
life's wea - ry chase is un - known. Far from the cry of the
CM7 FM7 BbM7 Eb7 Bb9 Eb7(b9) AbMAJ7 Eb7SUS
cit - y where flow-ers pret - ty ca-ress the streams, co - zy to hide in, to
AbMAJ7 Eb7SUS AbMAJ7 Eb7SUS Ab Eb7 E7 F7(#5)
live side by side in, don't let it a - bide in my dreams.
A
SWING OR CHA CHA
CHORUS:
BbM7 Eb7 BbM7 Eb7 AbMAJ7 Db7 CM7 BDIM7
Pic - ture you up - on my knee, Just tea for two and two for tea. Just
BbM7 Eb7 BbM7 Eb7 AbMAJ7 Ab6
me for you and you for me a - lone.

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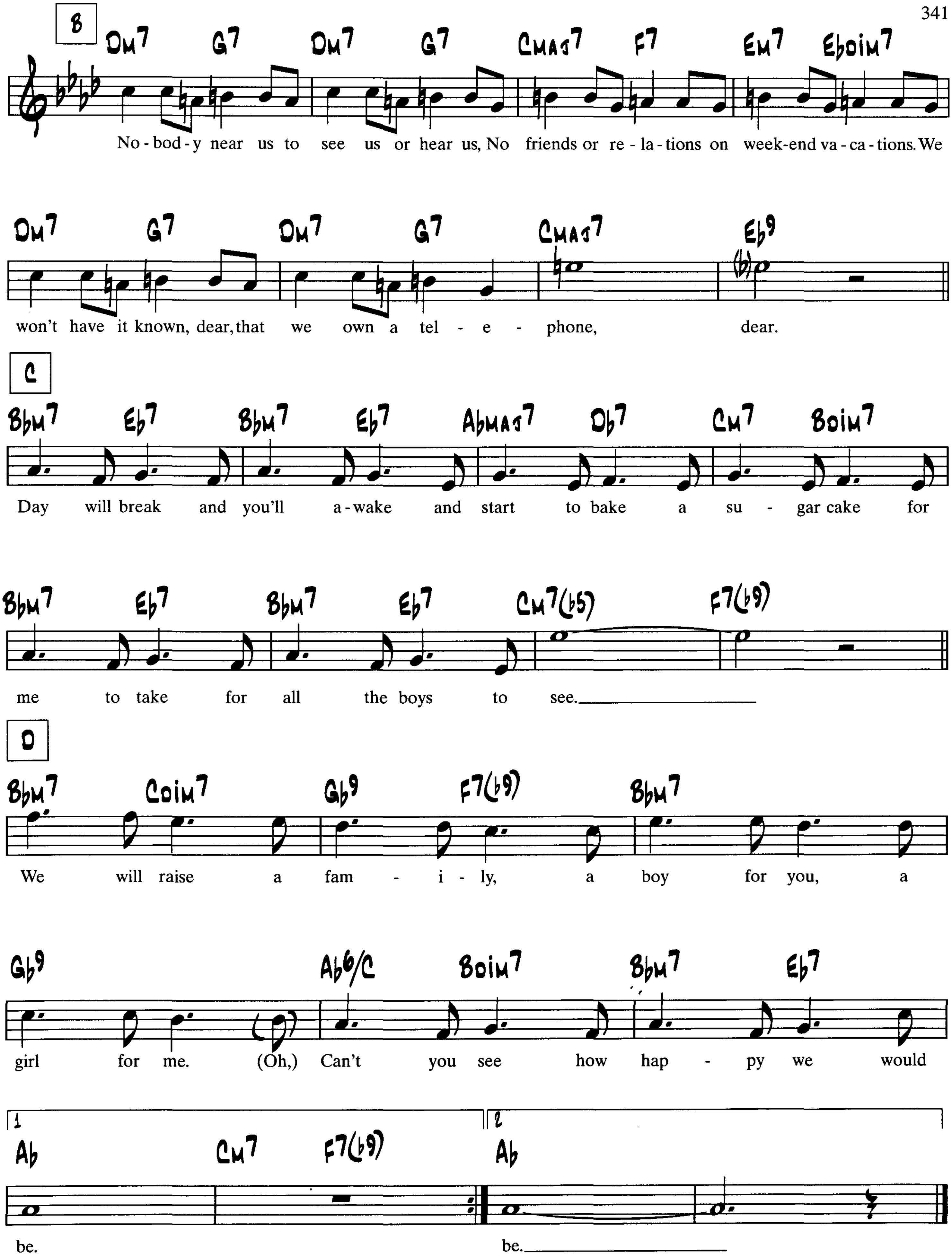
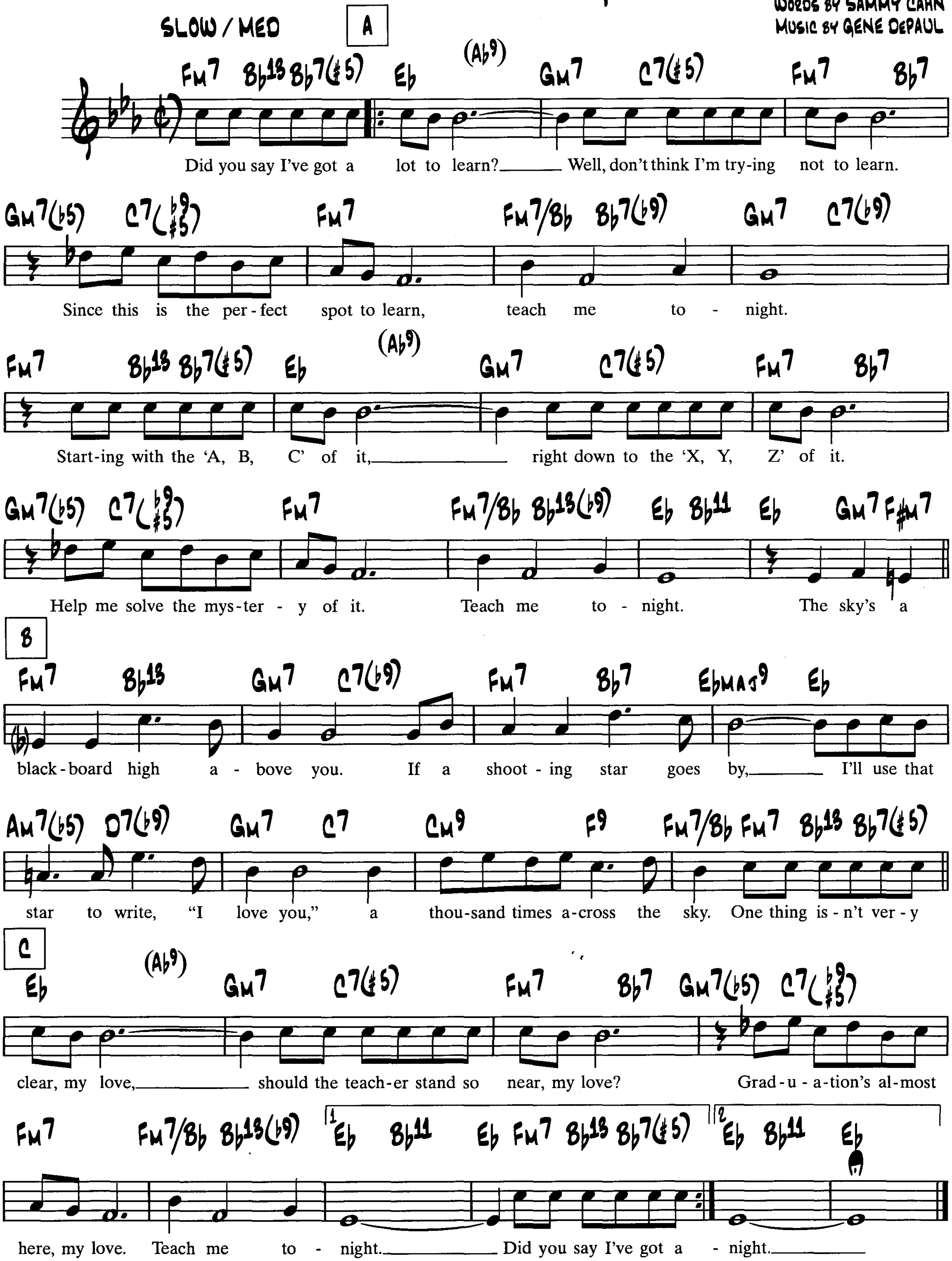

B
Dm7 G7 Dm7 G7 Cmaj7 F7 Em7 E♭dim7
No-bod-y near us to see us or hear us, No friends or re-la-tions on week-end va-ca-tions. We
Dm7 G7 Dm7 G7 Cmaj7 E♭9
won't have it known, dear, that we own a tel-e-phone, dear.
C
B♭m7 E♭7 B♭m7 E♭7 A♭maj7 D♭7 Cm7 Bdim7
Day will break and you'll a-wake and start to bake a su-gar cake for
B♭m7 E♭7 B♭m7 E♭7 Cm7(♭5) F7(♭9)
me to take for all the boys to see.
D
B♭m7 Cdim7 G♭9 F7(♭9) B♭m7
We will raise a fam-i-ly, a boy for you, a
G♭9 A♭6/C Bdim7 B♭m7 E♭7
girl for me. (Oh,) Can't you see how hap-py we would
1 A♭ Cm7 F7(♭9)
be.
2 A♭
be.

TEACH ME TONIGHT

WORDS BY SAMMY CAHN
MUSIC BY GENE DEPAUL


SLOW / MED
A
FM7 Bb13 Bb7(#5) Eb (Ab9) GM7 C7(#5) FM7 Bb7
Did you say I've got a lot to learn? Well, don't think I'm try-ing not to learn.
GM7(b5) C7(b9 #5) FM7 FM7/Bb Bb7(b9) GM7 C7(b9)
Since this is the per-fect spot to learn, teach me to - night.
FM7 Bb13 Bb7(#5) Eb (Ab9) GM7 C7(#5) FM7 Bb7
Start-ing with the 'A, B, C' of it, right down to the 'X, Y, Z' of it.
GM7(b5) C7(b9 #5) FM7 FM7/Bb Bb13(b9) Eb Bb11 Eb GM7 F#M7
Help me solve the mys-ter - y of it. Teach me to - night. The sky's a
B
FM7 Bb13 GM7 C7(b9) FM7 Bb7 EbMAJ9 Eb
black-board high a - bove you. If a shoot - ing star goes by, I'll use that
AM7(b5) D7(b9) GM7 C7 CM9 F9 FM7/Bb FM7 Bb13 Bb7(#5)
star to write, "I love you," a thou-sand times a-cross the sky. One thing is - n't ver - y
C
Eb (Ab9) GM7 C7(#5) FM7 Bb7 GM7(b5) C7(b9 #5)
clear, my love, should the teach-er stand so near, my love? Grad-u - a-tion's al-most
FM7 FM7/Bb Bb13(b9) 1 Eb Bb11 Eb FM7 Bb13 Bb7(#5) 2 Eb Bb11 Eb
here, my love. Teach me to - night. Did you say I've got a - night.

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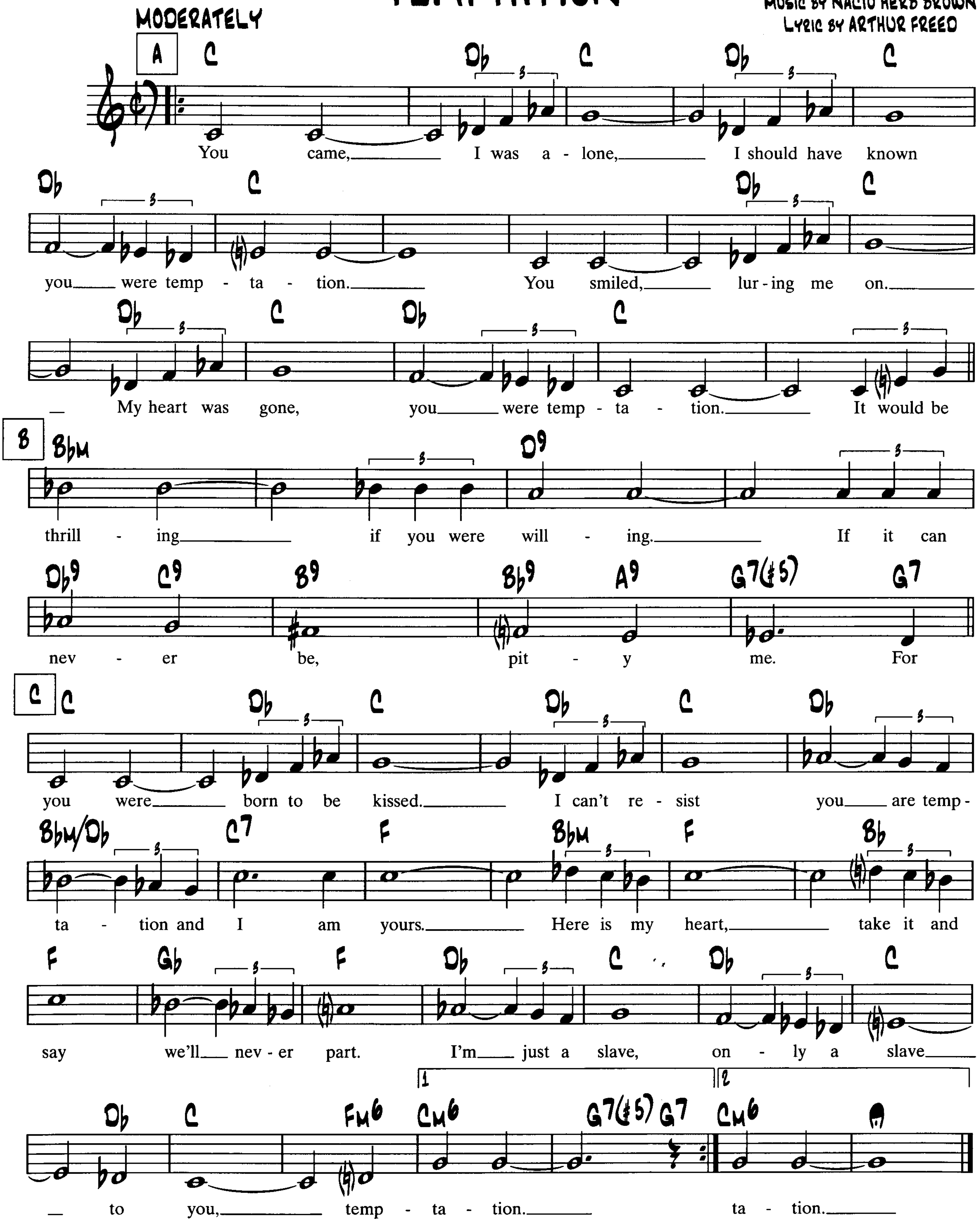
TEMPTATION

MUSIC BY NACIO HERB BROWN
LYRIC BY ARTHUR FREED


MODERATELY
A
C Db C Db C
You came, I was a - lone, I should have known
Db C Db C
you were temp - ta - tion. You smiled, lur - ing me on.
Db C Db C
My heart was gone, you were temp - ta - tion. It would be
B
BbM D9
thrill - ing if you were will - ing. If it can
Db9 C9 B9 Bb9 A9 G7(#5) G7
nev - er be, pit - y me. For
C
C Db C Db C Db
you were born to be kissed. I can't re - sist you are temp -
BbM/Db C7 F BbM F Bb
ta - tion and I am yours. Here is my heart, take it and
F Gb F Db C Db C
say we'll nev - er part. I'm just a slave, on - ly a slave
1 2
Db C FM6 CM6 G7(#5) G7 CM6
to you, temp - ta - tion. ta - tion.

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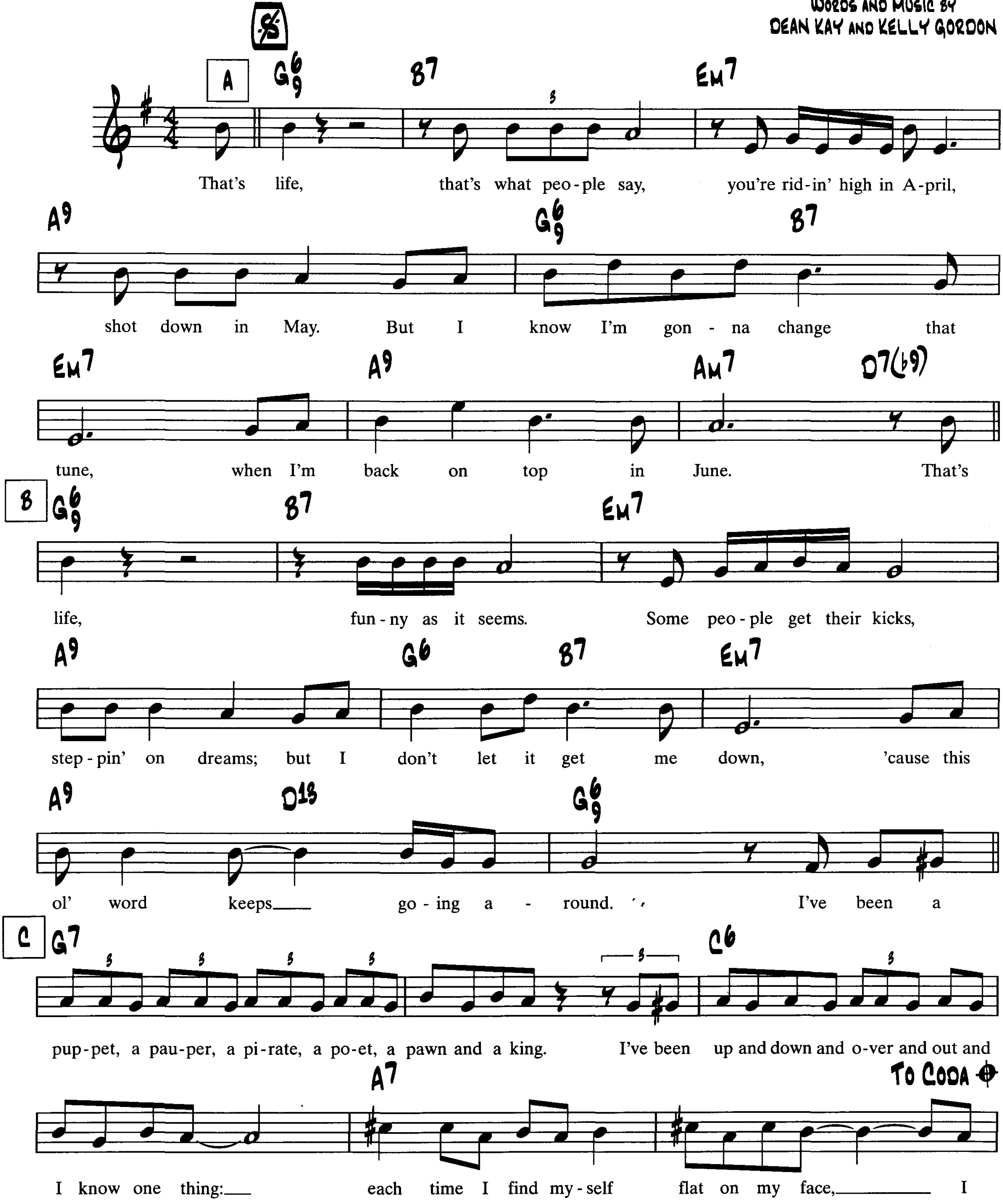
THAT'S LIFE

SLOW AND BLUESY

WORDS AND MUSIC BY
DEAN KAY AND KELLY GORDON


A
G6/9 B7 EM7
That's life, that's what peo-ple say, you're rid-in' high in A-pril,
A9 G6/9 B7
shot down in May. But I know I'm gon - na change that
EM7 A9 AM7 D7(♭9)
tune, when I'm back on top in June. That's
B
G6/9 B7 EM7
life, fun - ny as it seems. Some peo - ple get their kicks,
A9 G6 B7 EM7
step - pin' on dreams; but I don't let it get me down, 'cause this
A9 D13 G6/9
ol' word keeps___ go - ing a - round. I've been a
C
G7 C6
pup-pet, a pau-per, a pi-rate, a po-et, a pawn and a king. I've been up and down and o-ver and out and
A7 TO CODA
I know one thing:___ each time I find my - self flat on my face,___ I

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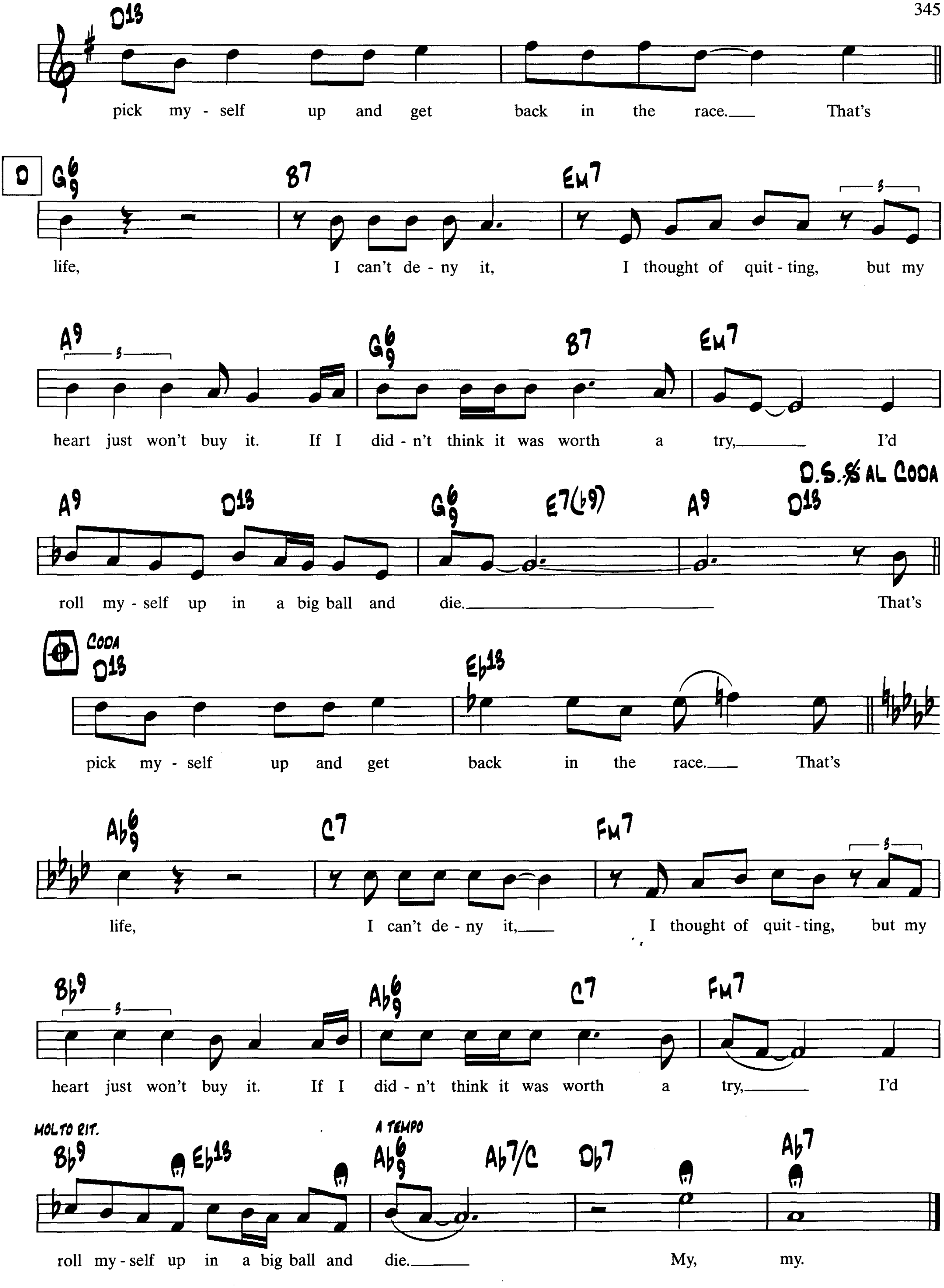
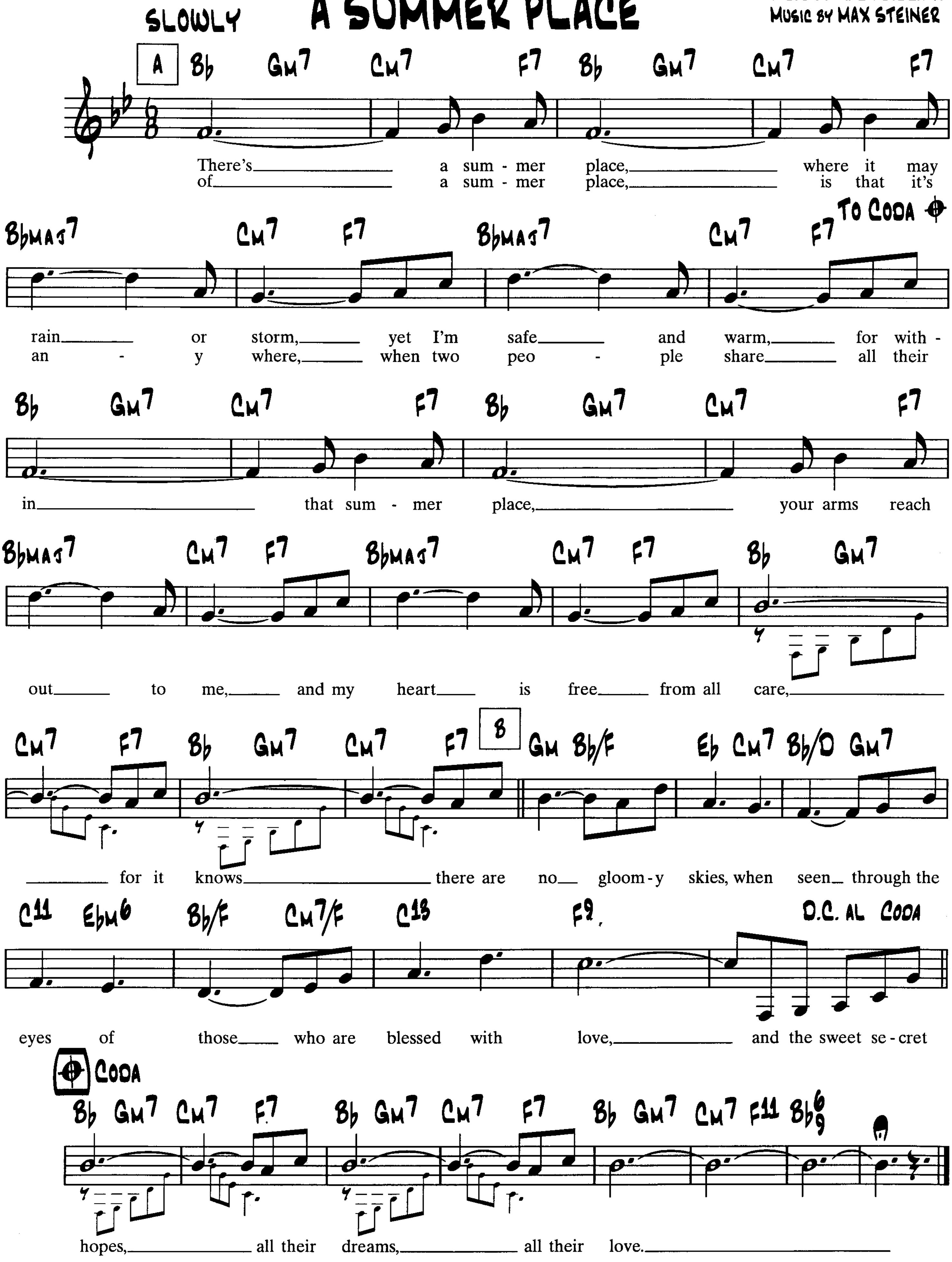

D13
pick my - self up and get back in the race.___ That's
D
G6/9 B7 Em7
life, I can't de - ny it, I thought of quit - ting, but my
3
A9 G6/9 B7 Em7
heart just won't buy it. If I did - n't think it was worth a try,______ I'd
D.S. 𝄋 AL CODA
A9 D13 G6/9 E7(♭9) A9 D13
roll my - self up in a big ball and die.________________________ That's
CODA
D13 E♭13
pick my - self up and get back in the race.___ That's
A♭6/9 C7 Fm7
life, I can't de - ny it,____ I thought of quit - ting, but my
B♭9 A♭6/9 C7 Fm7
heart just won't buy it. If I did - n't think it was worth a try,______ I'd
MOLTO RIT.
A TEMPO
B♭9 E♭13 A♭6/9 A♭7/C D♭7 A♭7
roll my - self up in a big ball and die.______ My, my.

(THEME FROM)
A SUMMER PLACE

WORDS BY MACK DISCANT
MUSIC BY MAX STEINER


SLOWLY
A
Bb GM7 CM7 F7 Bb GM7 CM7 F7
There's a sum - mer place, where it may
of a sum - mer place, is that it's
BbMAJ7 CM7 F7 BbMAJ7 CM7 F7 TO CODA
rain or storm, yet I'm safe and warm, for with -
an - y where, when two peo - ple share all their
Bb GM7 CM7 F7 Bb GM7 CM7 F7
in that sum - mer place, your arms reach
BbMAJ7 CM7 F7 BbMAJ7 CM7 F7 Bb GM7
out to me, and my heart is free from all care,
CM7 F7 Bb GM7 CM7 F7
B
GM Bb/F Eb CM7 Bb/D GM7
for it knows there are no gloom - y skies, when seen through the
C11 EbM6 Bb/F CM7/F C13 F9
D.C. AL CODA
eyes of those who are blessed with love, and the sweet se - cret
CODA
Bb GM7 CM7 F7 Bb GM7 CM7 F7 Bb GM7 CM7 F11 Bb6/9
hopes, all their dreams, all their love.

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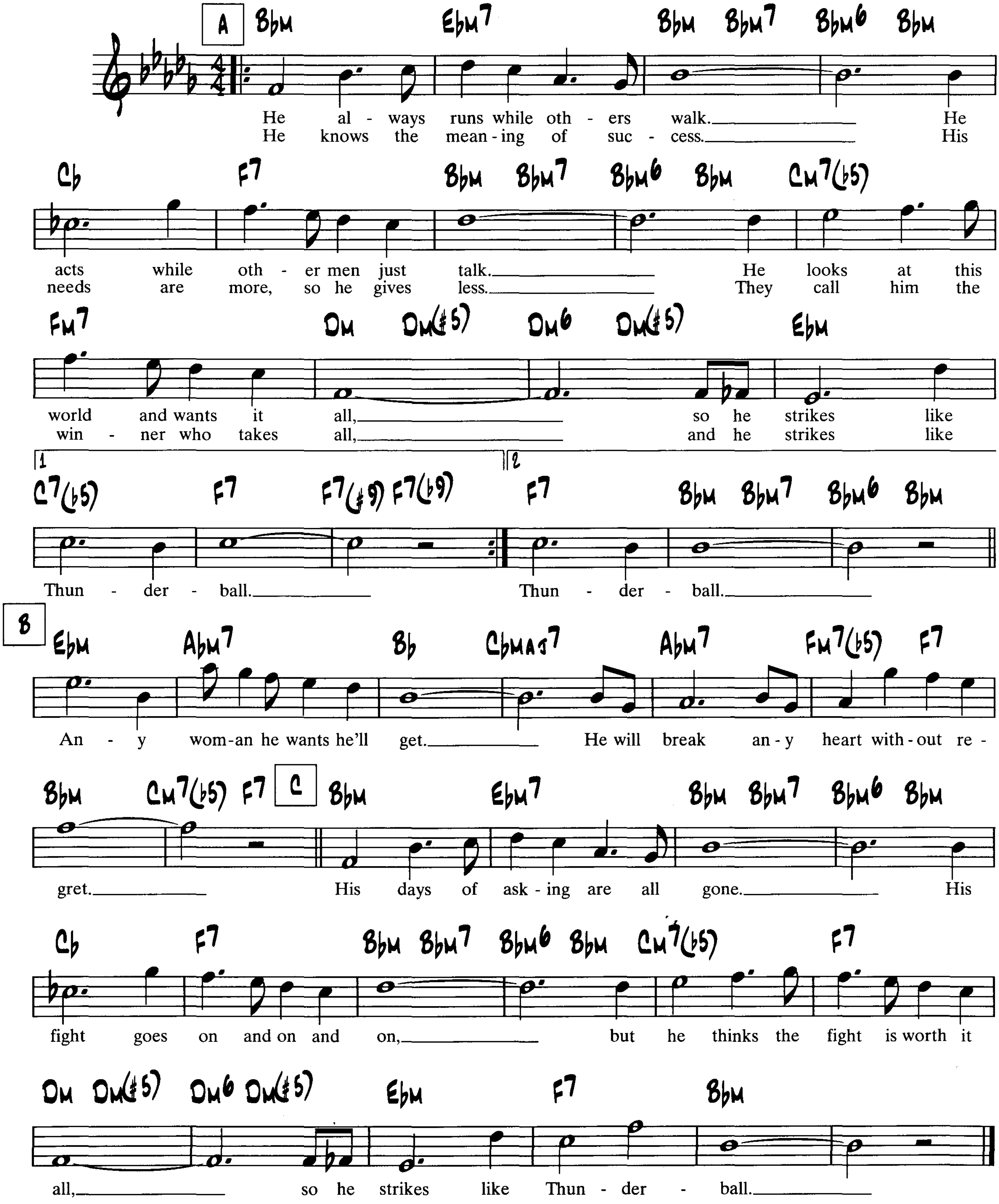
THUNDERBALL

MUSIC BY JOHN BARRY
LYRIC BY DON BLACK

MODERATELY


A
Bbm Ebm7 Bbm Bbm7 Bbm6 Bbm
He always runs while others walk.
He knows the meaning of success.
Cb F7 Bbm Bbm7 Bbm6 Bbm Cm7(b5)
He acts while other men just talk.
His needs are more, so he gives less.
He looks at this
They call him the
Fm7 Dm Dm(#5) Dm6 Dm(#5) Ebm
world and wants it all, so he strikes like
winner who takes all, and he strikes like
1
C7(b5) F7 F7(#9) F7(b9)
Thunderball.
2
F7 Bbm Bbm7 Bbm6 Bbm
Thunderball.
B
Ebm Abm7 Bb Cbmaj7 Abm7 Fm7(b5) F7
Any woman he wants he'll get. He will break any heart without re-
Bbm Cm7(b5) F7
gret.
C
Bbm Ebm7 Bbm Bbm7 Bbm6 Bbm
His days of asking are all gone.
Cb F7 Bbm Bbm7 Bbm6 Bbm Cm7(b5) F7
His fight goes on and on and on, but he thinks the fight is worth it
Dm Dm(#5) Dm6 Dm(#5) Ebm F7 Bbm
all, so he strikes like Thunderball.

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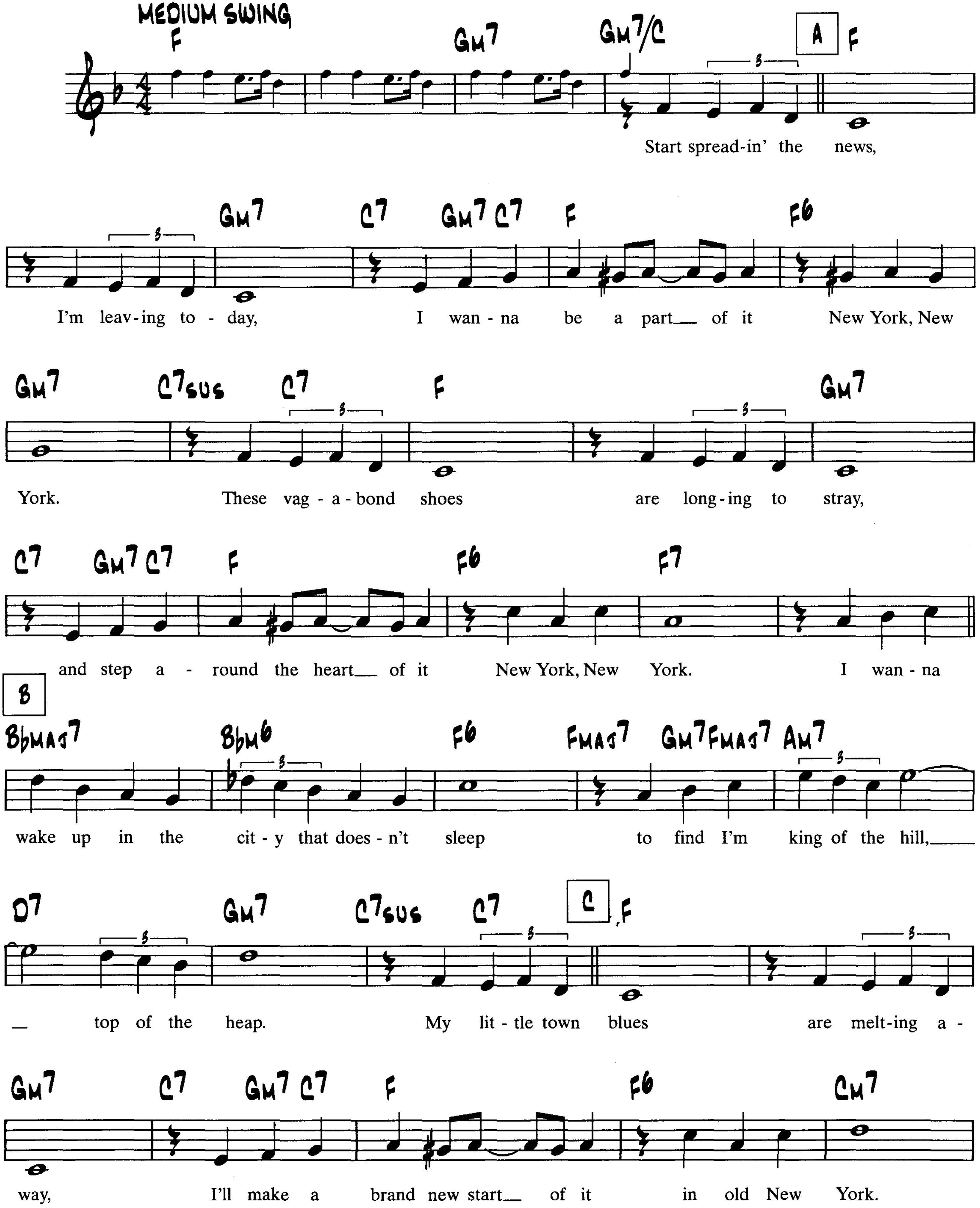
THEME FROM
NEW YORK, NEW YORK

MUSIC BY JOHN KANDER
WORDS BY FRED EBB


MEDIUM SWING
F Gm7 Gm7/C A F
Start spread-in' the news,
Gm7 C7 Gm7 C7 F F6
I'm leav-ing to - day, I wan - na be a part__ of it New York, New
Gm7 C7sus C7 F Gm7
York. These vag - a - bond shoes are long-ing to stray,
C7 Gm7 C7 F F6 F7
and step a - round the heart__ of it New York, New York. I wan - na
B
Bbmaj7 Bbm6 F6 Fmaj7 Gm7 Fmaj7 Am7
wake up in the cit - y that does - n't sleep to find I'm king of the hill,__
D7 Gm7 C7sus C7 C F
__ top of the heap. My lit - tle town blues are melt-ing a -
Gm7 C7 Gm7 C7 F F6 Cm7
way, I'll make a brand new start__ of it in old New York.

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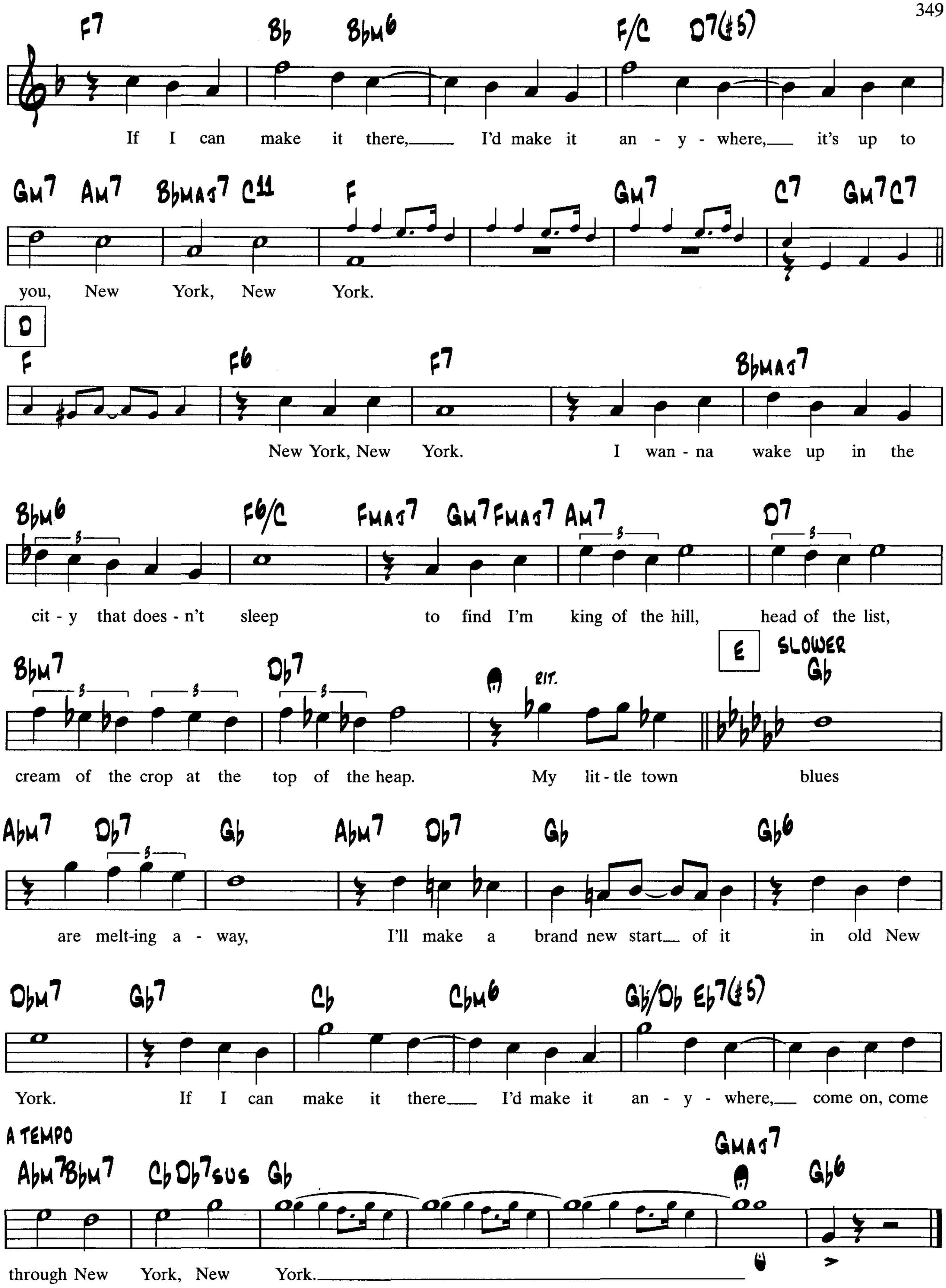
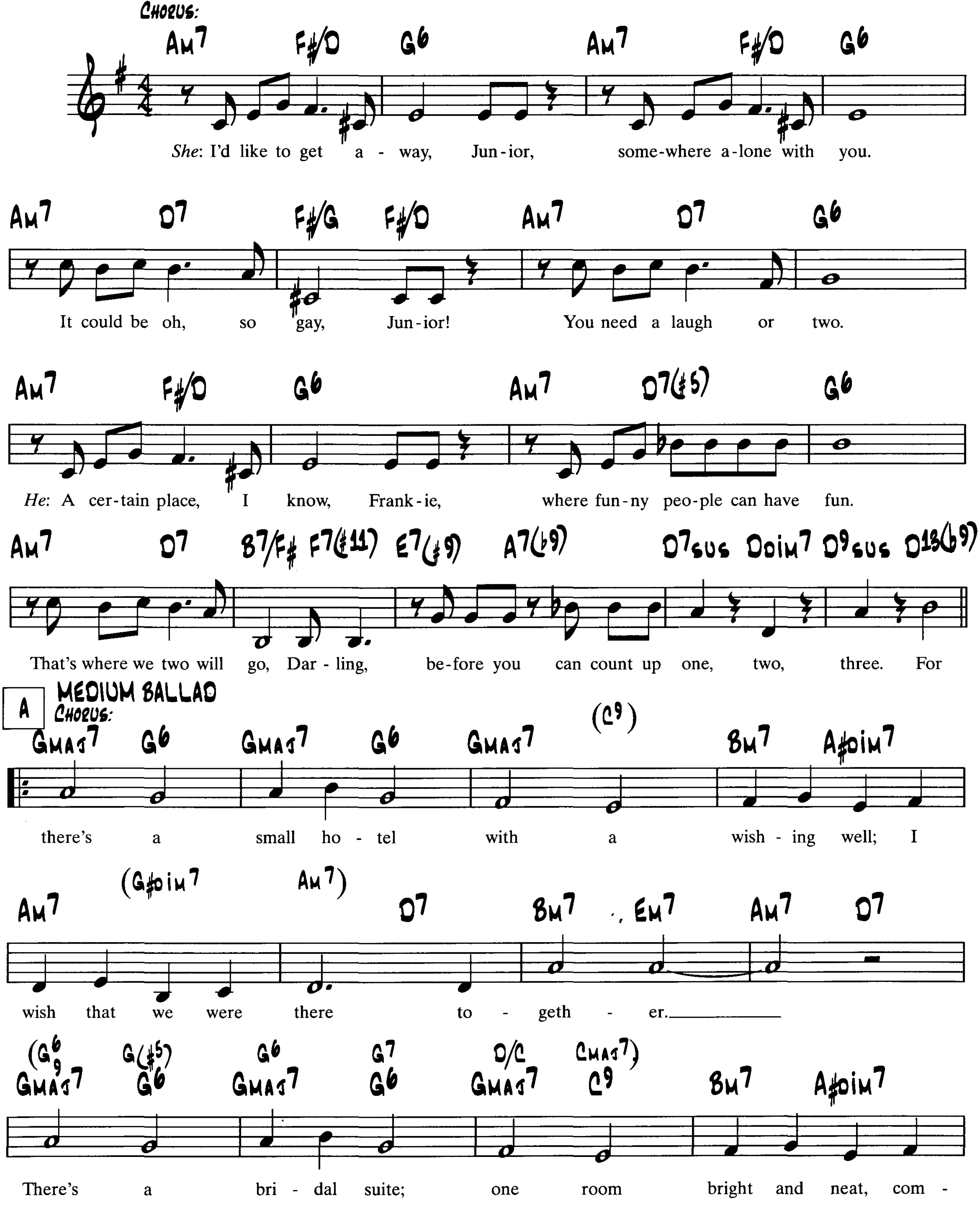

F7 Bb Bbm6 F/C D7(#5)
If I can make it there, I'd make it an - y - where, it's up to
Gm7 Am7 Bbmaj7 C11 F Gm7 C7 Gm7 C7
you, New York, New York.
D
F F6 F7 Bbmaj7
New York, New York. I wan - na wake up in the
Bbm6 F6/C Fmaj7 Gm7 Fmaj7 Am7 D7
3
cit - y that does - n't sleep to find I'm king of the hill, head of the list,
Bbm7 Db7
3
rit.
E
SLOWER
Gb
cream of the crop at the top of the heap. My lit - tle town blues
Abm7 Db7 Gb Abm7 Db7 Gb Gb6
are melt-ing a - way, I'll make a brand new start of it in old New
Dbm7 Gb7 Cb Cbm6 Gb/Db Eb7(#5)
York. If I can make it there I'd make it an - y - where, come on, come
A TEMPO
Abm7 Bbm7 Cb Db7sus Gb Gmaj7 Gb6
through New York, New York.

THERE'S A SMALL HOTEL

WORDS BY LORENZ HART
MUSIC BY RICHARD RODGERS

MEDIUM OR FREELY


CHORUS:
AM7 F#/D G6 AM7 F#/D G6
She: I'd like to get a - way, Jun-ior, some-where a-lone with you.
AM7 D7 F#/G F#/D AM7 D7 G6
It could be oh, so gay, Jun-ior! You need a laugh or two.
AM7 F#/D G6 AM7 D7(#5) G6
He: A cer-tain place, I know, Frank-ie, where fun-ny peo-ple can have fun.
AM7 D7 B7/F# F7(#11) E7(#9) A7(b9) D7SUS DDIM7 D9SUS D13(b9)
That's where we two will go, Dar - ling, be-fore you can count up one, two, three. For
A
MEDIUM BALLAD
CHORUS:
GMAJ7 G6 GMAJ7 G6 GMAJ7 (C9) BM7 A#DIM7
there's a small ho - tel with a wish - ing well; I
AM7 (G#DIM7 AM7) D7 BM7 EM7 AM7 D7
wish that we were there to - geth - er.
(G6/9 G(#5) G6 G7 D/C CMAJ7)
GMAJ7 G6 GMAJ7 G6 GMAJ7 C9 BM7 A#DIM7
There's a bri - dal suite; one room bright and neat, com -

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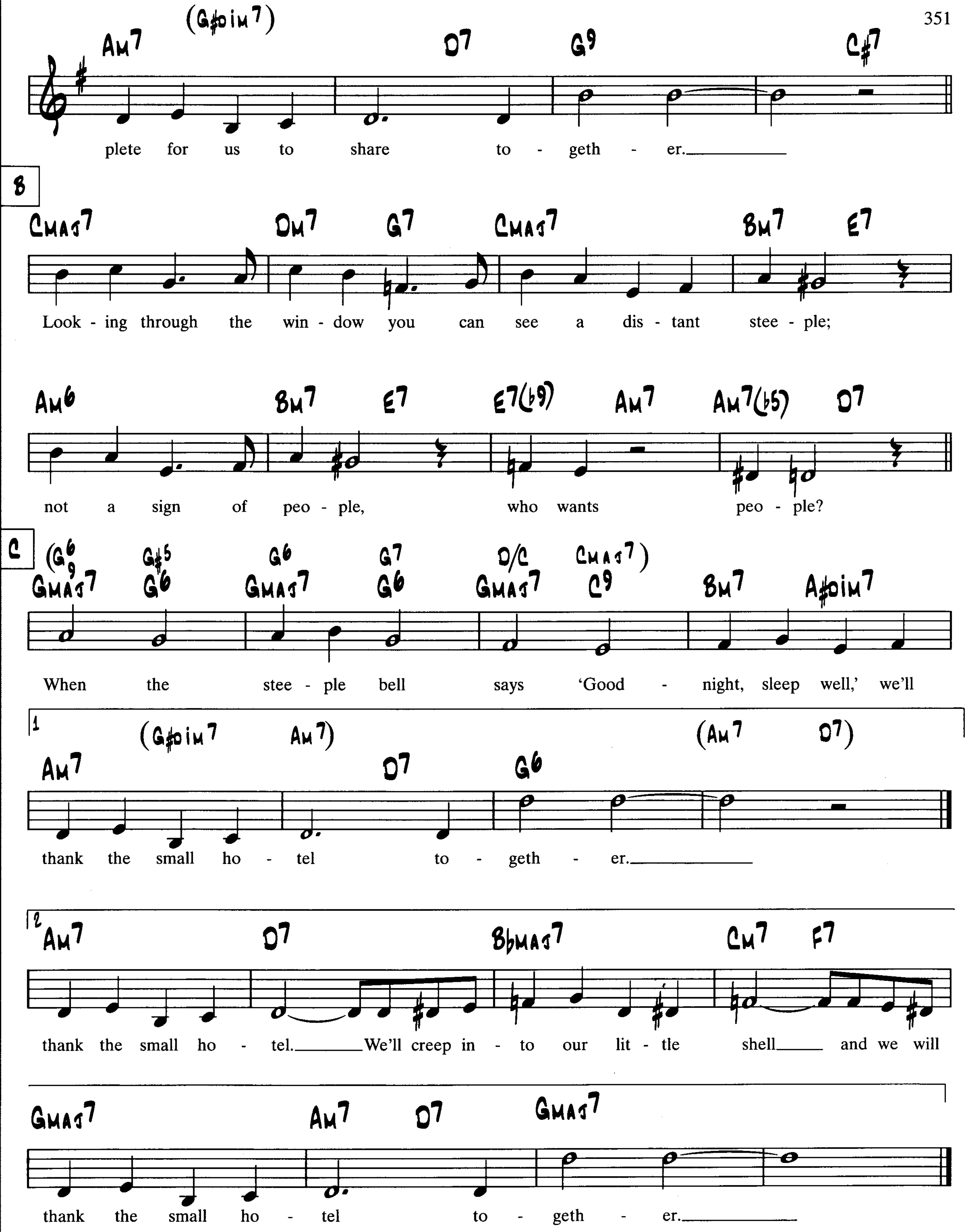
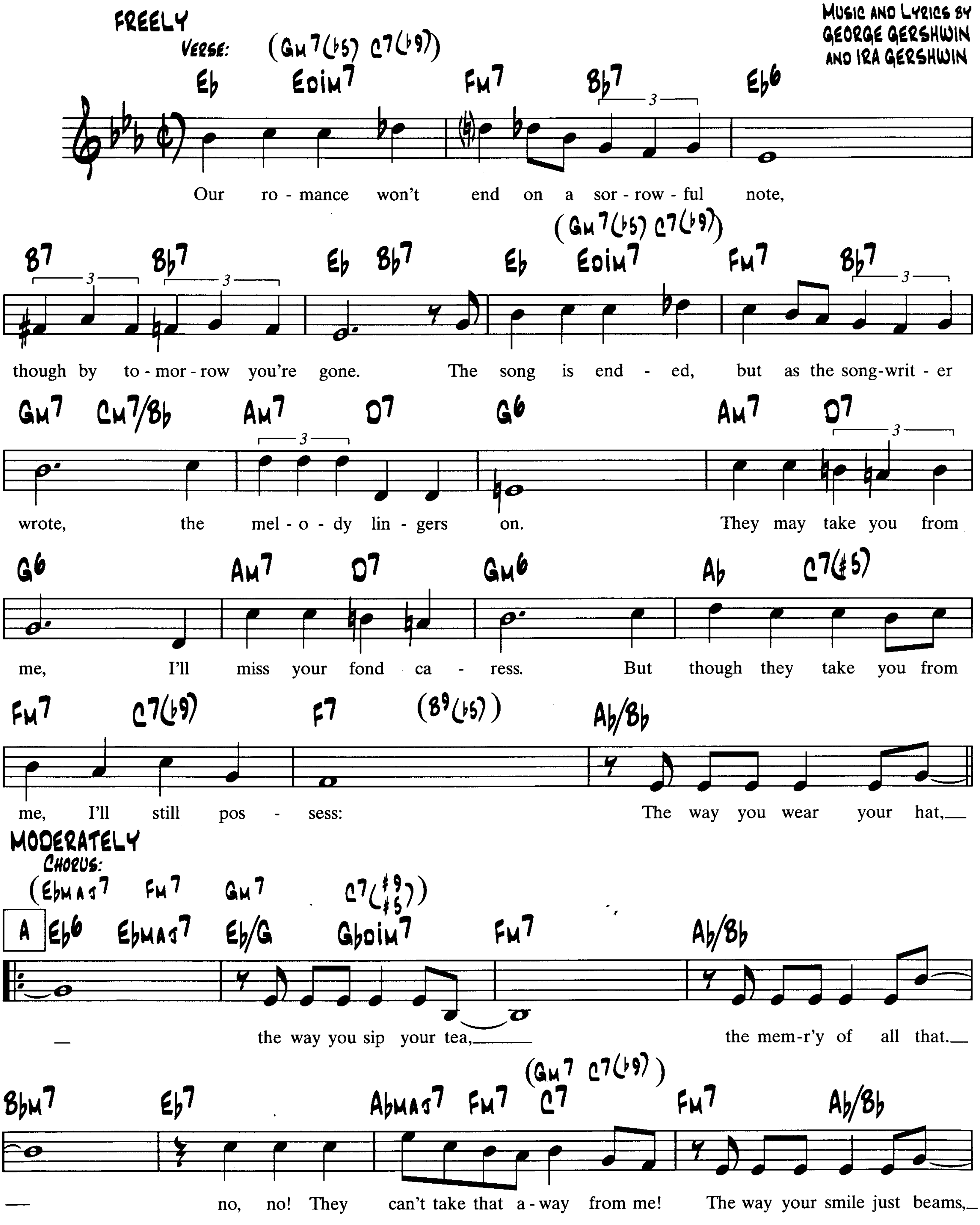

(G#dim7)
Am7 D7 G9 C#7
plete for us to share to - geth - er.
B
Cmaj7 Dm7 G7 Cmaj7 Bm7 E7
Look - ing through the win - dow you can see a dis - tant stee - ple;
Am6 Bm7 E7 E7(b9) Am7 Am7(b5) D7
not a sign of peo - ple, who wants peo - ple?
C
(G6/9 G#5 G6 G7 D/C Cmaj7)
Gmaj7 G6 Gmaj7 G6 Gmaj7 C9 Bm7 A#dim7
When the stee - ple bell says 'Good - night, sleep well,' we'll
1
(G#dim7 Am7) (Am7 D7)
Am7 D7 G6
thank the small ho - tel to - geth - er.
2
Am7 D7 Bbmaj7 Cm7 F7
thank the small ho - tel. We'll creep in - to our lit - tle shell and we will
Gmaj7 Am7 D7 Gmaj7
thank the small ho - tel to - geth - er.

THEY CAN'T TAKE THAT AWAY FROM ME

MUSIC AND LYRICS BY
GEORGE GERSHWIN
AND IRA GERSHWIN


FREELY
VERSE:
(GM7(♭5) C7(♭9))
E♭ EDIM7 FM7 B♭7 E♭6
Our ro - mance won't end on a sor - row - ful note,
(GM7(♭5) C7(♭9))
B7 B♭7 E♭ B♭7 E♭ EDIM7 FM7 B♭7
though by to - mor - row you're gone. The song is end - ed, but as the song - writ - er
GM7 CM7/B♭ AM7 D7 G6 AM7 D7
wrote, the mel - o - dy lin - gers on. They may take you from
G6 AM7 D7 GM6 A♭ C7(♯5)
me, I'll miss your fond ca - ress. But though they take you from
FM7 C7(♭9) F7 (B9(♭5)) A♭/B♭
me, I'll still pos - sess: The way you wear your hat,
MODERATELY
CHORUS:
(E♭MAJ7 FM7 GM7 C7(♯9/♯5))
A
E♭6 E♭MAJ7 E♭/G G♭DIM7 FM7 A♭/B♭
the way you sip your tea, the mem - r'y of all that.
(GM7 C7(♭9))
B♭M7 E♭7 A♭MAJ7 FM7 C7 FM7 A♭/B♭
no, no! They can't take that a - way from me! The way your smile just beams,

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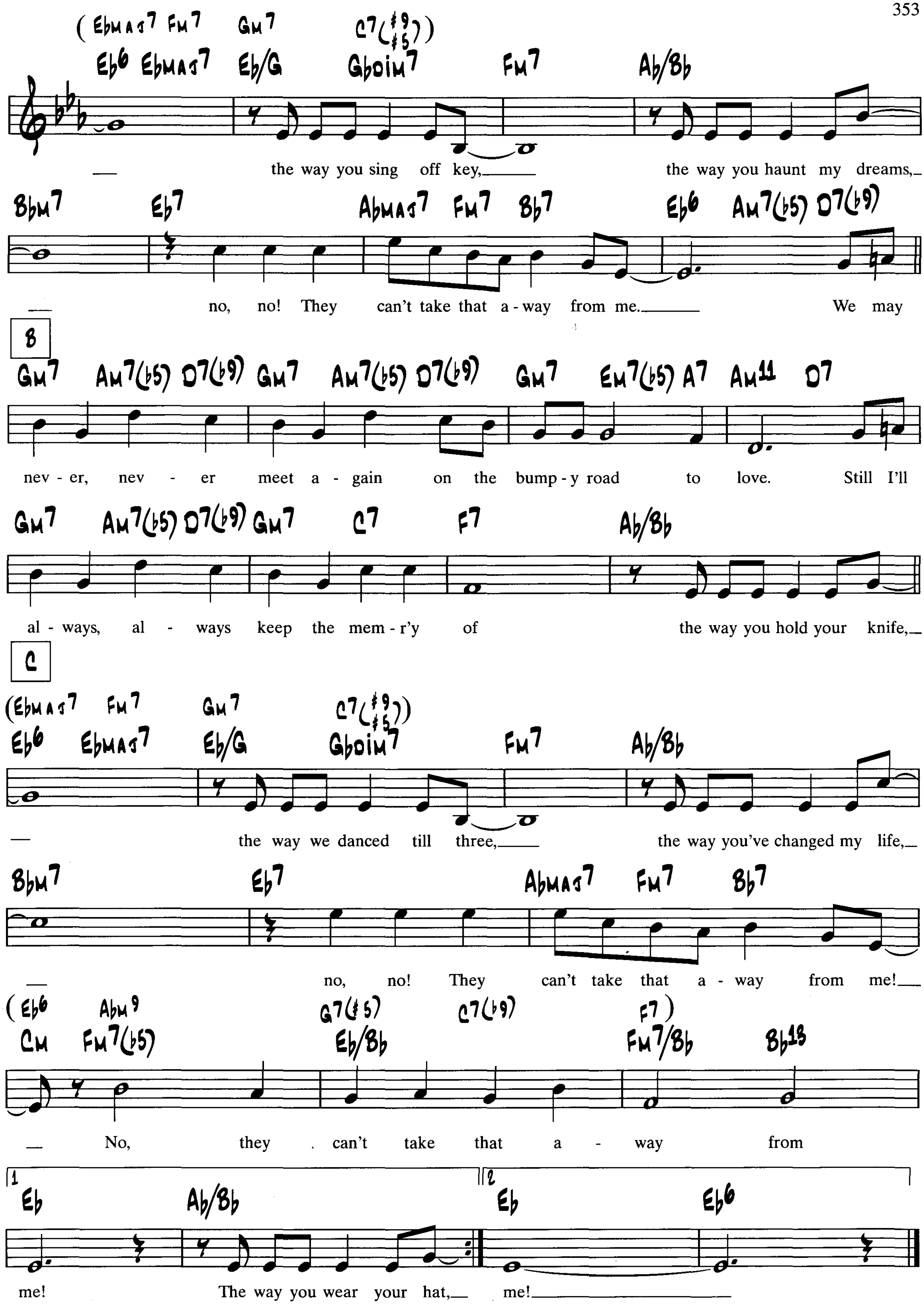
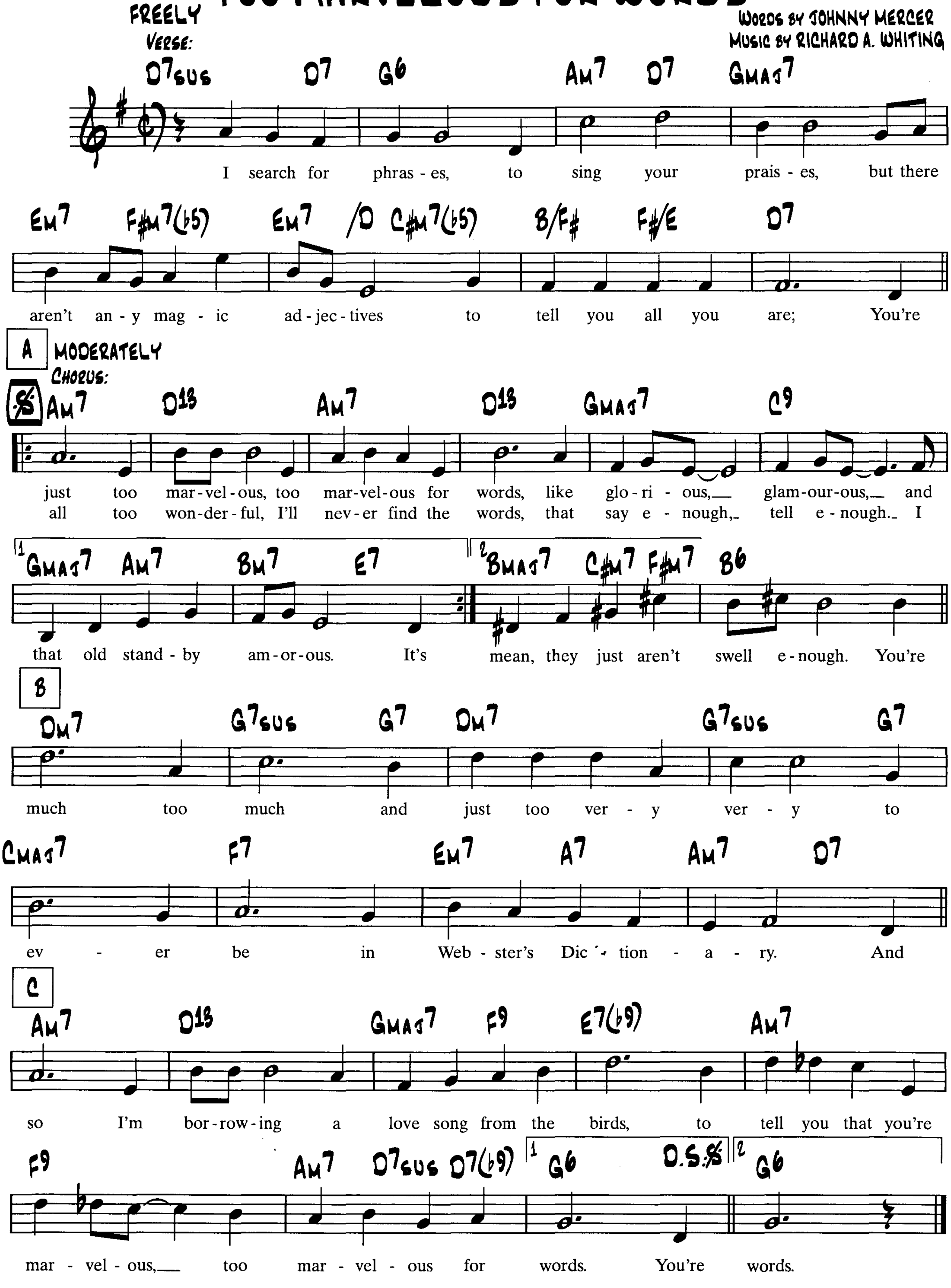

(EbMaj7 Fm7 Gm7 C7(#9 #5))
Eb6 EbMaj7 Eb/G Gbdim7 Fm7 Ab/Bb
— the way you sing off key,— the way you haunt my dreams,—
Bbm7 Eb7 AbMaj7 Fm7 Bb7 Eb6 Am7(b5) D7(b9)
— no, no! They can't take that a-way from me.— We may
B
Gm7 Am7(b5) D7(b9) Gm7 Am7(b5) D7(b9) Gm7 Em7(b5) A7 Am11 D7
nev-er, nev-er meet a-gain on the bump-y road to love. Still I'll
Gm7 Am7(b5) D7(b9) Gm7 C7 F7 Ab/Bb
al-ways, al-ways keep the mem-r'y of the way you hold your knife,—
C
(EbMaj7 Fm7 Gm7 C7(#9 #5))
Eb6 EbMaj7 Eb/G Gbdim7 Fm7 Ab/Bb
— the way we danced till three,— the way you've changed my life,—
Bbm7 Eb7 AbMaj7 Fm7 Bb7
— no, no! They can't take that a-way from me!—
(Eb6 Abm9 G7(#5) C7(b9) F7)
Cm Fm7(b5) Eb/Bb Fm7/Bb Bb13
— No, they can't take that a-way from
1
Eb Ab/Bb
me! The way you wear your hat,—
2
Eb Eb6
me!—

TOO MARVELOUS FOR WORDS

WORDS BY JOHNNY MERCER
MUSIC BY RICHARD A. WHITING


FREELY
VERSE:
D7sus D7 G6 Am7 D7 Gmaj7
I search for phras - es, to sing your prais - es, but there
Em7 F#m7(b5) Em7 /D C#m7(b5) B/F# F#/E D7
aren't an - y mag - ic ad - jec - tives to tell you all you are; You're
A
MODERATELY
CHORUS:
Am7 D13 Am7 D13 Gmaj7 C9
just too mar - vel - ous, too mar - vel - ous for words, like glo - ri - ous, glam - our - ous, and
all too won - der - ful, I'll nev - er find the words, that say e - nough, tell e - nough. I
1 Gmaj7 Am7 Bm7 E7
that old stand - by am - or - ous. It's
2 Bmaj7 C#m7 F#m7 B6
mean, they just aren't swell e - nough. You're
B
Dm7 G7sus G7 Dm7 G7sus G7
much too much and just too ver - y ver - y to
Cmaj7 F7 Em7 A7 Am7 D7
ev - er be in Web - ster's Dic - tion - a - ry. And
C
Am7 D13 Gmaj7 F9 E7(b9) Am7
so I'm bor - row - ing a love song from the birds, to tell you that you're
F9 Am7 D7sus D7(b9) 1 G6 D.S. 2 G6
mar - vel - ous, too mar - vel - ous for words. You're words.

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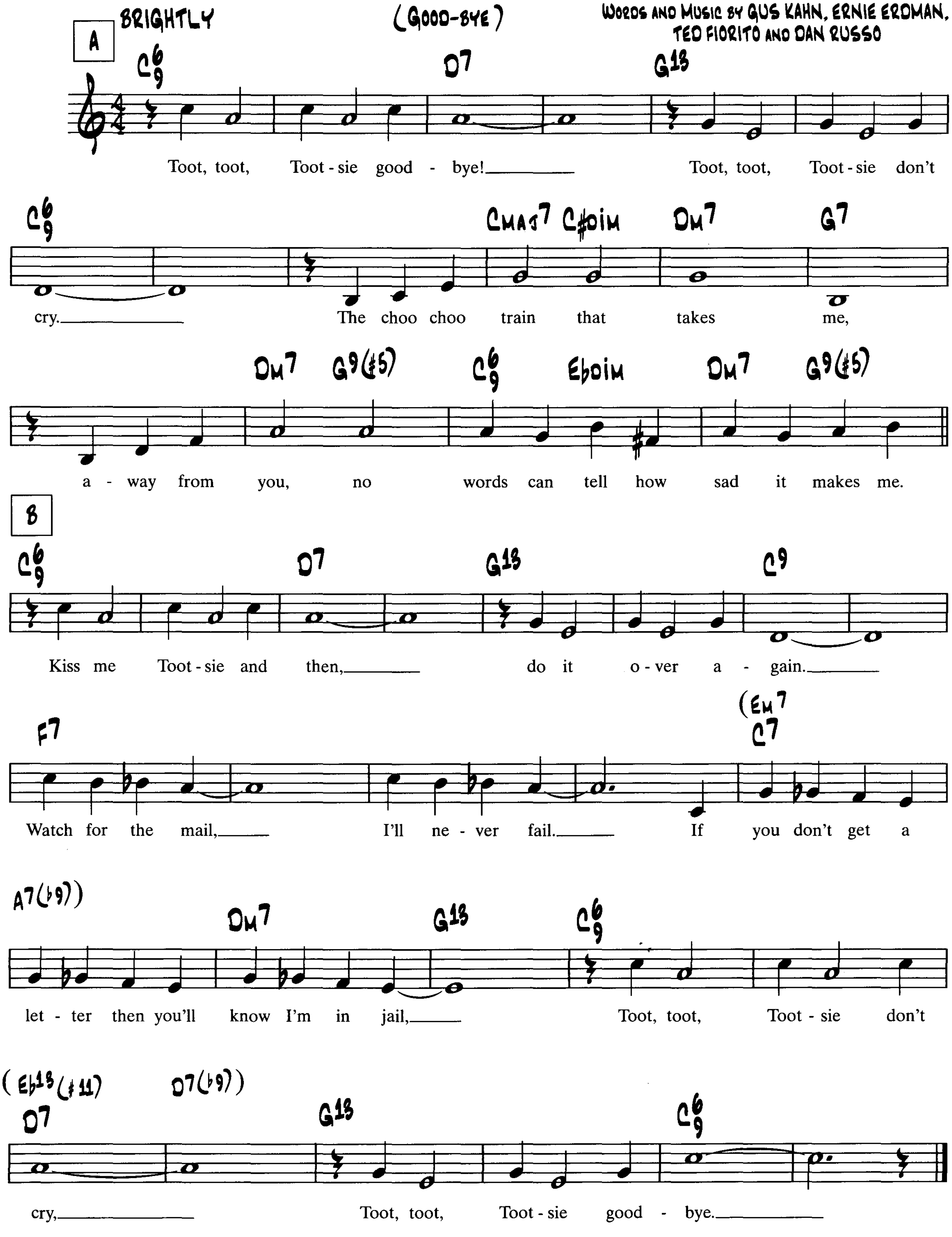
TOOT, TOOT, TOOTSIE!

(GOOD-BYE)

WORDS AND MUSIC BY GUS KAHN, ERNIE ERDMAN, TED FIORITO AND DAN RUSSO


BRIGHTLY
A
C6/9 D7 G13
Toot, toot, Toot-sie good-bye! Toot, toot, Toot-sie don't
C6/9 CMAJ7 C♯DIM DM7 G7
cry. The choo choo train that takes me,
DM7 G9(♯5) C6/9 E♭DIM DM7 G9(♯5)
a-way from you, no words can tell how sad it makes me.
B
C6/9 D7 G13 C9
Kiss me Toot-sie and then, do it o-ver a-gain.
F7 (EM7 C7
Watch for the mail, I'll ne-ver fail. If you don't get a
A7(♭9)) DM7 G13 C6/9
let-ter then you'll know I'm in jail, Toot, toot, Toot-sie don't
(E♭13(♯11) D7(♭9)) D7 G13 C6/9
cry, Toot, toot, Toot-sie good-bye.

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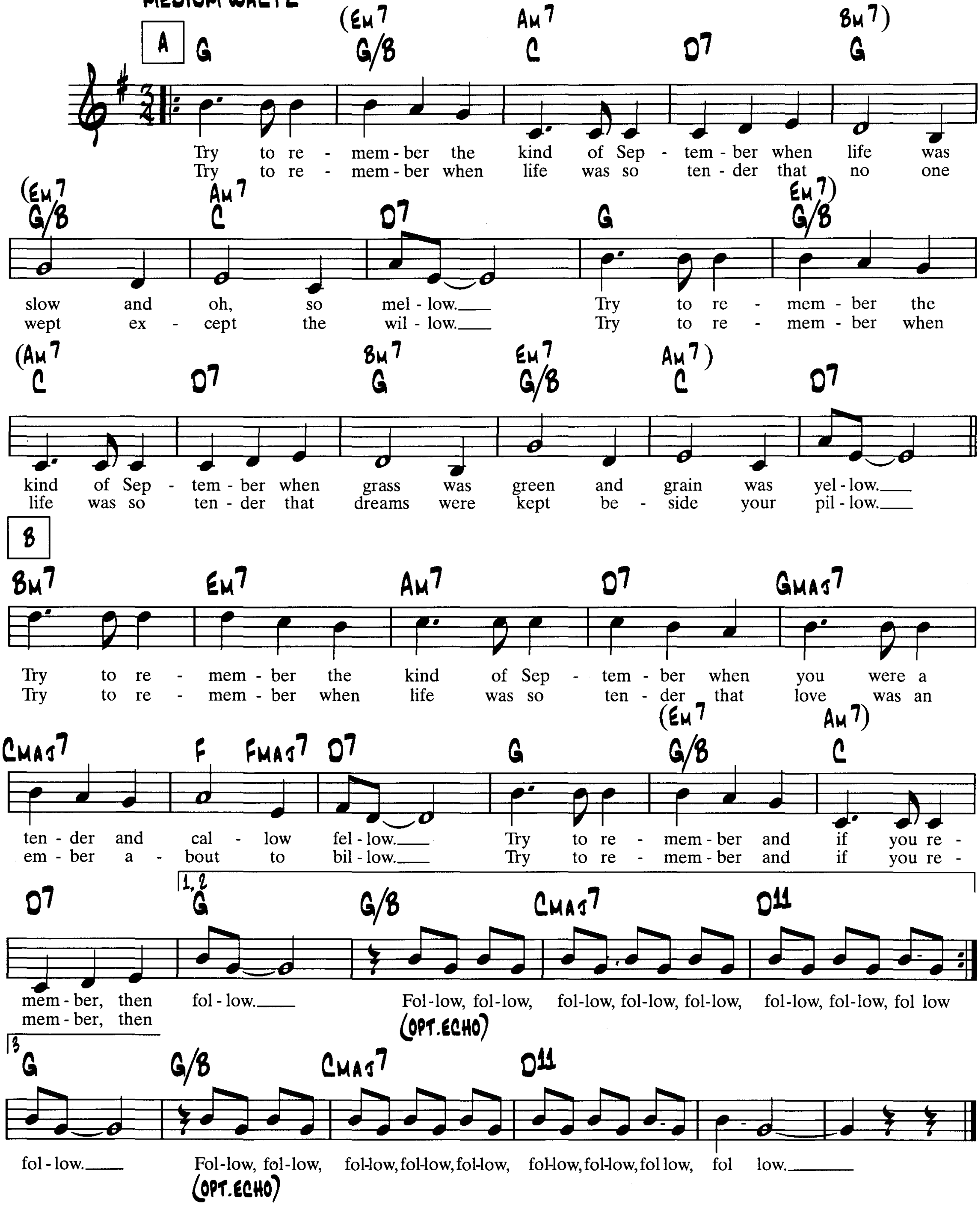
TRY TO REMEMBER

MUSIC BY HARVEY SCHMIDT
WORDS BY TOM JONES

MEDIUM WALTZ


A
G (Em7) G/B (Am7) C D7 (Bm7) G
Try to re - mem - ber the kind of Sep - tem - ber when life was
Try to re - mem - ber when life was so ten - der that no one
(Em7 G/B (Am7 C D7 G (Em7) G/B
slow and oh, so mel - low. Try to re - mem - ber the
wept ex - cept the wil - low. Try to re - mem - ber when
(Am7 C D7 (Bm7 G (Em7 G/B (Am7) C D7
kind of Sep - tem - ber when grass was green and grain was yel - low.
life was so ten - der that dreams were kept be - side your pil - low.
B
Bm7 Em7 Am7 D7 Gmaj7
Try to re - mem - ber the kind of Sep - tem - ber when you were a
Try to re - mem - ber when life was so ten - der that love was an
Cmaj7 F Fmaj7 D7 G (Em7 G/B (Am7) C
ten - der and cal - low fel - low. Try to re - mem - ber and if you re -
em - ber a - bout to bil - low. Try to re - mem - ber and if you re -
D7 1,2 G G/B Cmaj7 D11
mem - ber, then fol - low. Fol-low, fol-low, fol-low, fol-low, fol-low, fol-low, fol-low, fol low
mem - ber, then
(OPT. ECHO)
3 G G/B Cmaj7 D11
fol - low. Fol-low, fol-low, fol-low, fol-low, fol-low, fol-low, fol-low, fol low, fol low.
(OPT. ECHO)

VERSE 3

Deep in December it's nice to remember
Although you know the snow will follow.
Deep in December it's nice to remember
The fire of September that made us mellow.
Deep in December it's nice to remember and follow.

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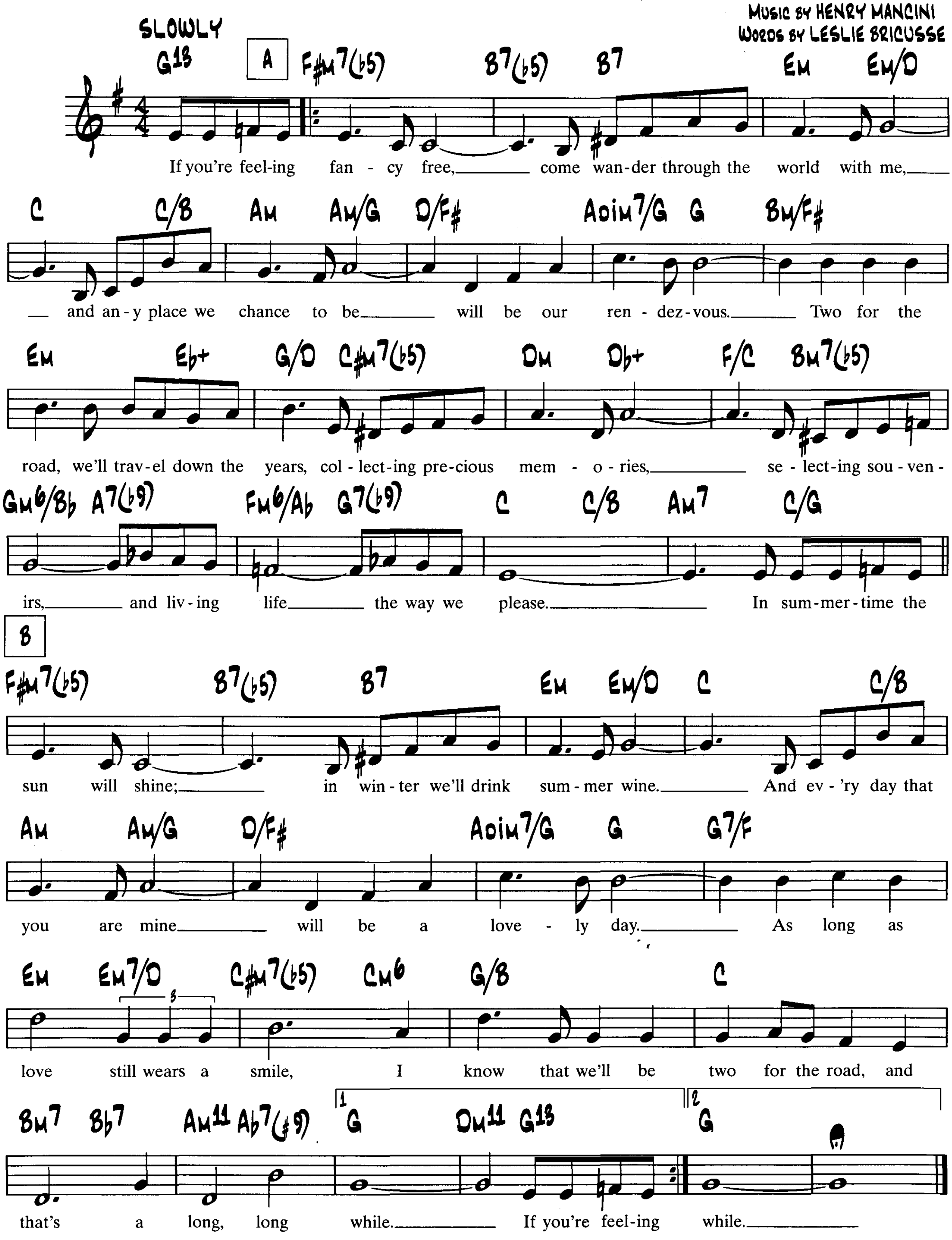
TWO FOR THE ROAD

MUSIC BY HENRY MANCINI
WORDS BY LESLIE BRICUSSE


SLOWLY
G13 A F♯m7(♭5) B7(♭5) B7 Em Em/D
If you're feel-ing fan - cy free, come wan-der through the world with me,
C C/B Am Am/G D/F♯ Adim7/G G Bm/F♯
and an-y place we chance to be will be our ren - dez-vous. Two for the
Em E♭+ G/D C♯m7(♭5) Dm D♭+ F/C Bm7(♭5)
road, we'll trav-el down the years, col-lect-ing pre-cious mem - o-ries, se - lect-ing sou-ven -
Gm6/B♭ A7(♭9) Fm6/A♭ G7(♭9) C C/B Am7 C/G
irs, and liv-ing life the way we please. In sum-mer-time the
B
F♯m7(♭5) B7(♭5) B7 Em Em/D C C/B
sun will shine; in win-ter we'll drink sum-mer wine. And ev - 'ry day that
Am Am/G D/F♯ Adim7/G G G7/F
you are mine will be a love - ly day. As long as
Em Em7/D C♯m7(♭5) Cm6 G/B C
3
love still wears a smile, I know that we'll be two for the road, and
Bm7 B♭7 Am11 A♭7(♯9) 1 G Dm11 G13 2 G
that's a long, long while. If you're feel-ing while.

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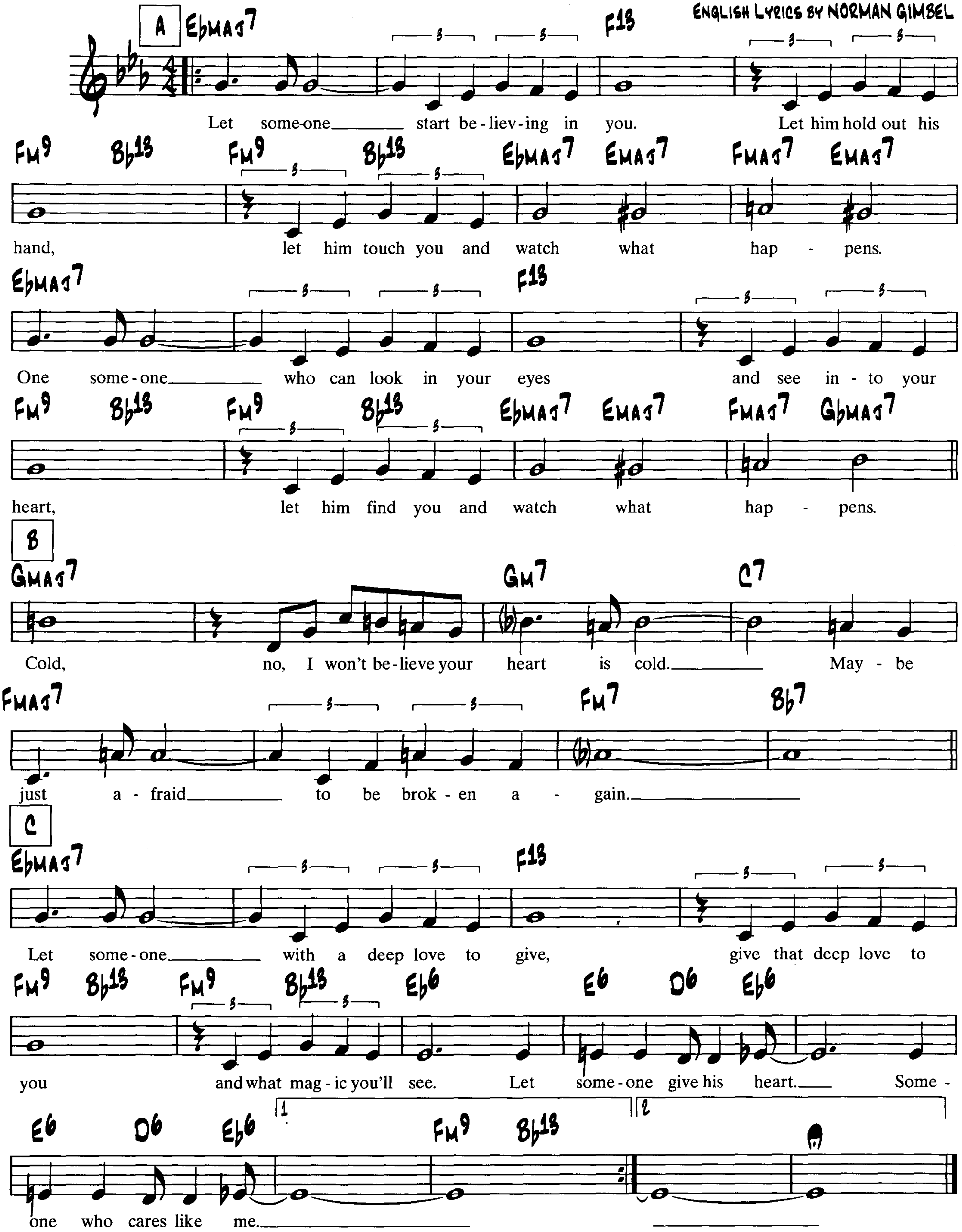
WATCH WHAT HAPPENS

BOSSA NOVA

MUSIC BY MICHEL LEGRAND
ENGLISH LYRICS BY NORMAN GIMBEL


A
E♭MAJ7 F13
Let some-one start be-liev-ing in you. Let him hold out his
FM9 B♭13 FM9 B♭13 E♭MAJ7 EMAJ7 FMAJ7 EMAJ7
hand, let him touch you and watch what hap - pens.
E♭MAJ7 F13
One some-one who can look in your eyes and see in - to your
FM9 B♭13 FM9 B♭13 E♭MAJ7 EMAJ7 FMAJ7 G♭MAJ7
heart, let him find you and watch what hap - pens.
B
GMAJ7 GM7 C7
Cold, no, I won't be-lieve your heart is cold. May - be
FMAJ7 FM7 B♭7
just a - fraid to be brok - en a - gain.
C
E♭MAJ7 F13
Let some-one with a deep love to give, give that deep love to
FM9 B♭13 FM9 B♭13 E♭6 E6 D6 E♭6
you and what mag - ic you'll see. Let some-one give his heart. Some -
E6 D6 E♭6 FM9 B♭13
1 2
one who cares like me.

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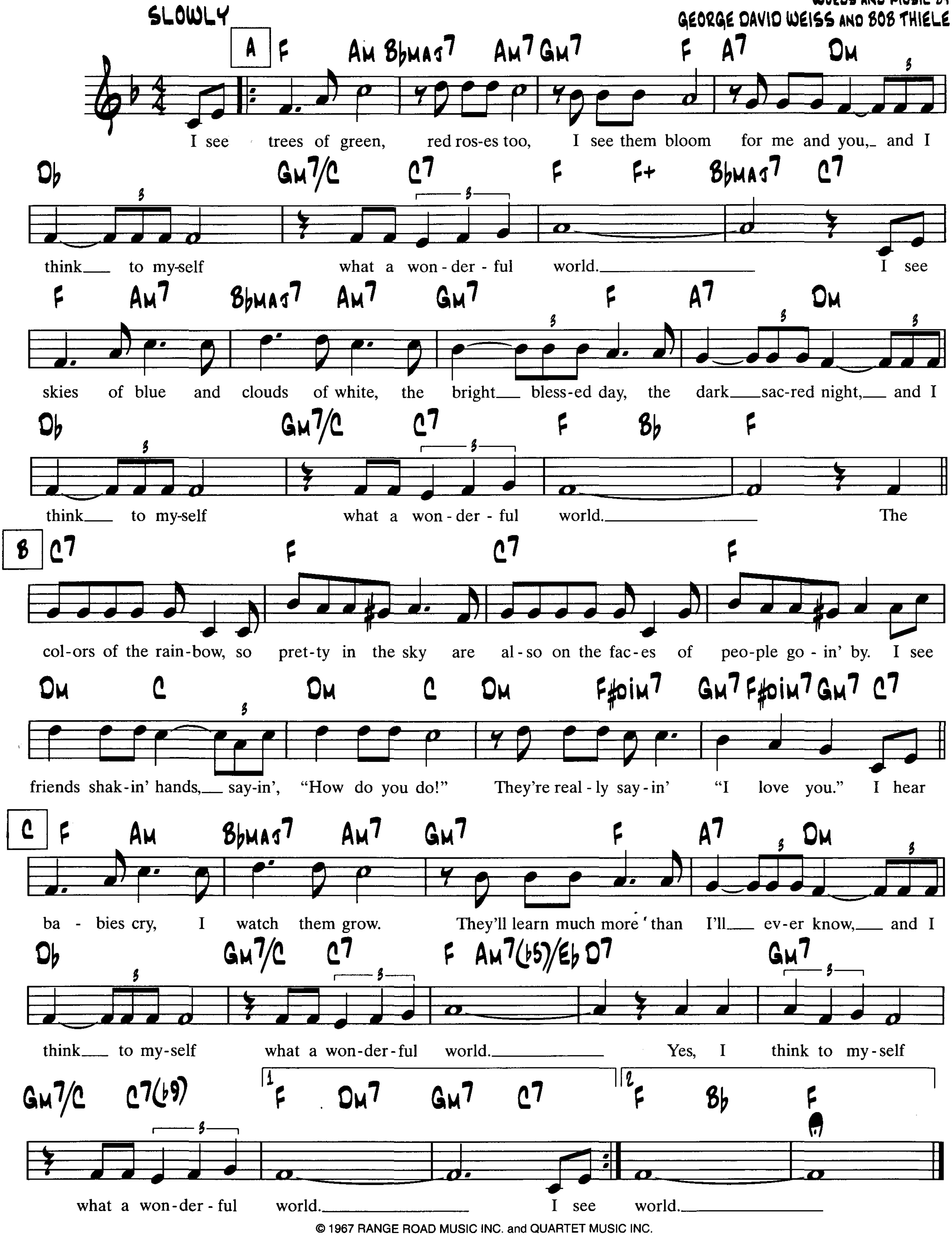
WHAT A WONDERFUL WORLD

Words and Music by
George David Weiss and Bob Thiele


SLOWLY
A
F Am B♭maj7 Am7 Gm7 F A7 Dm
I see trees of green, red ros-es too, I see them bloom for me and you,_ and I
D♭ Gm7/C C7 F F+ B♭maj7 C7
think_ to my-self what a won-der-ful world._ I see
F Am7 B♭maj7 Am7 Gm7 F A7 Dm
skies of blue and clouds of white, the bright_ bless-ed day, the dark_ sac-red night,_ and I
D♭ Gm7/C C7 F B♭ F
think_ to my-self what a won-der-ful world._ The
B
C7 F C7 F
col-ors of the rain-bow, so pret-ty in the sky are al-so on the fac-es of peo-ple go-in' by. I see
Dm C Dm C Dm F♯dim7 Gm7 F♯dim7 Gm7 C7
friends shak-in' hands,_ say-in', "How do you do!" They're real-ly say-in' "I love you." I hear
C
F Am B♭maj7 Am7 Gm7 F A7 Dm
ba-bies cry, I watch them grow. They'll learn much more than I'll_ ev-er know,_ and I
D♭ Gm7/C C7 F Am7(♭5)/E♭ D7 Gm7
think_ to my-self what a won-der-ful world._ Yes, I think to my-self
Gm7/C C7(♭9) 1 F Dm7 Gm7 C7 2 F B♭ F
what a won-der-ful world._ I see world._
3

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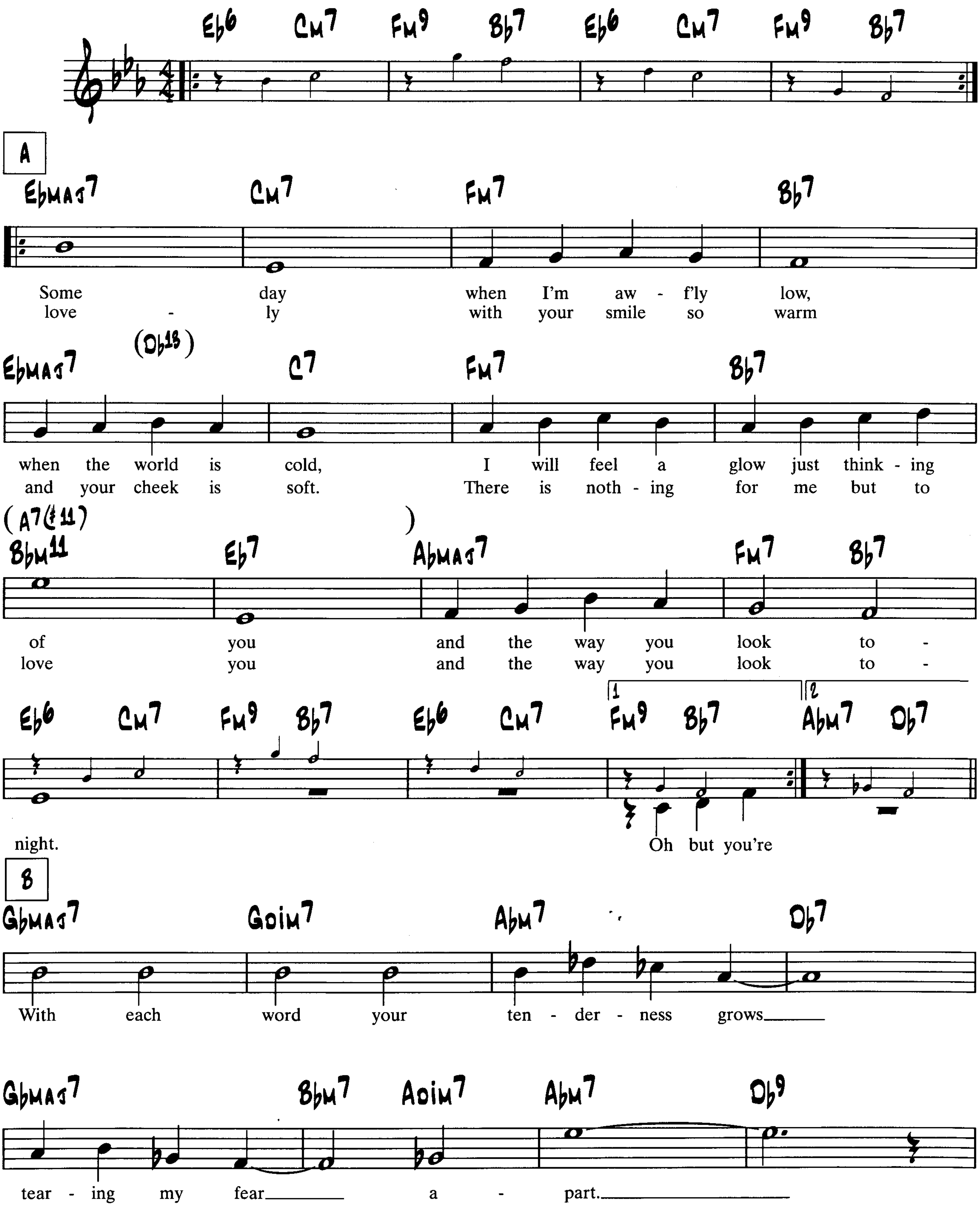
THE WAY YOU LOOK TONIGHT

MUSIC BY JEROME KERN
WORDS BY DOROTHY FIELDS

MEDIUM OR FAST


E♭6 CM7 FM9 B♭7 E♭6 CM7 FM9 B♭7
A
E♭MAJ7 CM7 FM7 B♭7
Some day when I'm aw - f'ly low,
love - ly with your smile so warm
(D♭13)
E♭MAJ7 C7 FM7 B♭7
when the world is cold, I will feel a glow just think - ing
and your cheek is soft. There is noth - ing for me but to
(A7(♯11))
B♭M11 E♭7 A♭MAJ7 FM7 B♭7
of you and the way you look to -
love you and the way you look to -
E♭6 CM7 FM9 B♭7 E♭6 CM7
1 FM9 B♭7
2 A♭M7 D♭7
night.
Oh but you're
B
G♭MAJ7 GDIM7 A♭M7 D♭7
With each word your ten - der - ness grows
G♭MAJ7 B♭M7 ADIM7 A♭M7 D♭9
tear - ing my fear a - part.

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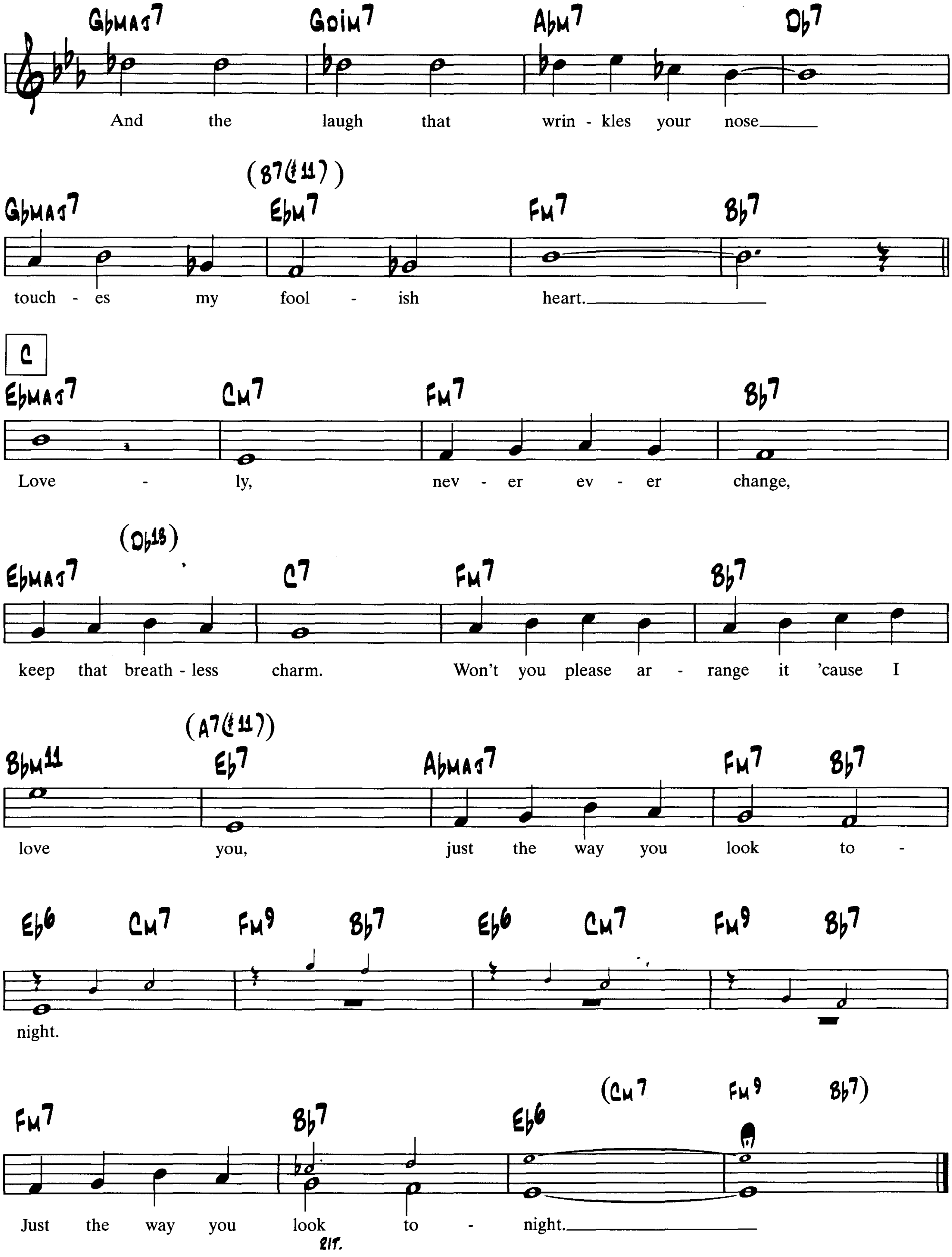
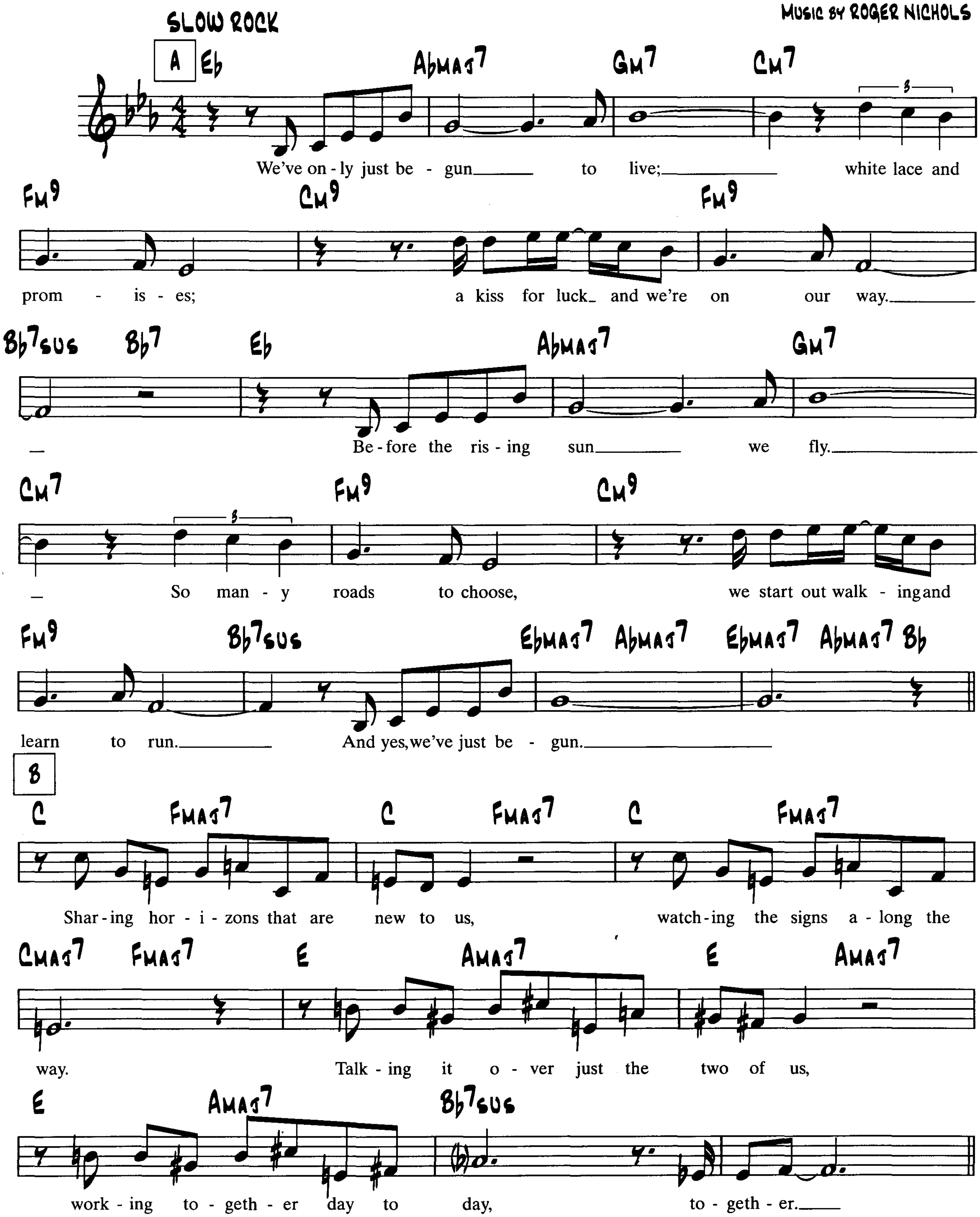

GbMAJ7 GDIM7 AbM7 Db7
And the laugh that wrin - kles your nose
(B7(#11))
GbMAJ7 EbM7 FM7 Bb7
touch - es my fool - ish heart.
C
EbMAJ7 CM7 FM7 Bb7
Love - ly, nev - er ev - er change,
(Db13)
EbMAJ7 C7 FM7 Bb7
keep that breath - less charm. Won't you please ar - range it 'cause I
(A7(#11))
BbM11 Eb7 AbMAJ7 FM7 Bb7
love you, just the way you look to -
Eb6 CM7 FM9 Bb7 Eb6 CM7 FM9 Bb7
night.
(CM7 FM9 Bb7)
FM7 Bb7 Eb6
Just the way you look to - night.
RIT.

WE'VE ONLY JUST BEGUN

WORDS BY PAUL WILLIAMS
MUSIC BY ROGER NICHOLS


SLOW ROCK
A
Eb AbMAJ7 GM7 CM7
We've on - ly just be - gun to live; white lace and
FM9 CM9 FM9
prom - is - es; a kiss for luck and we're on our way.
Bb7SUS Bb7 Eb AbMAJ7 GM7
Be - fore the ris - ing sun we fly.
CM7 FM9 CM9
So man - y roads to choose, we start out walk - ing and
FM9 Bb7SUS EbMAJ7 AbMAJ7 EbMAJ7 AbMAJ7 Bb
learn to run. And yes, we've just be - gun.
B
C FMAJ7 C FMAJ7 C FMAJ7
Shar - ing hor - i - zons that are new to us, watch - ing the signs a - long the
CMAJ7 FMAJ7 E AMAJ7 E AMAJ7
way. Talk - ing it o - ver just the two of us,
E AMAJ7 Bb7SUS
work - ing to - geth - er day to day, to - geth - er.

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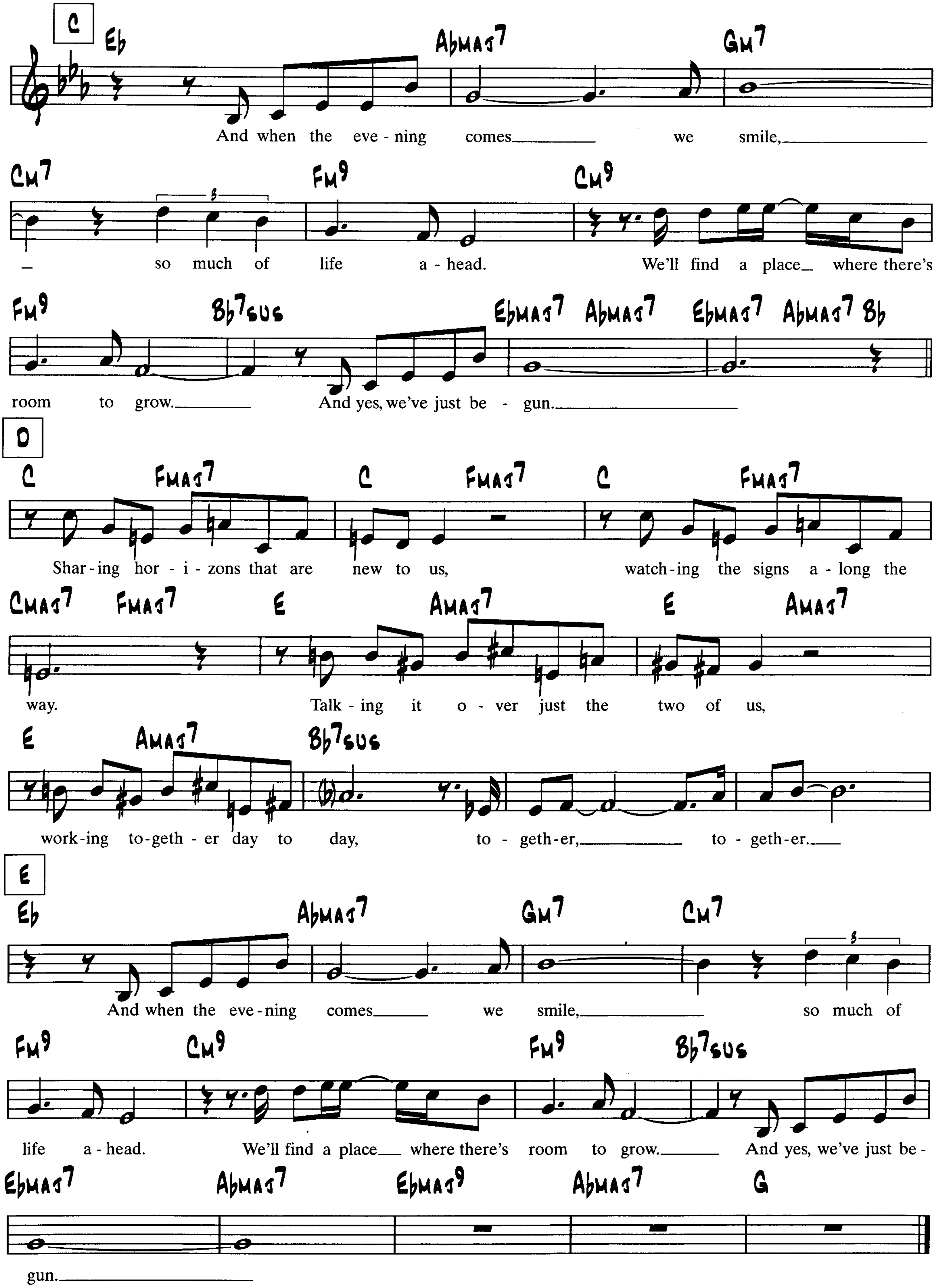
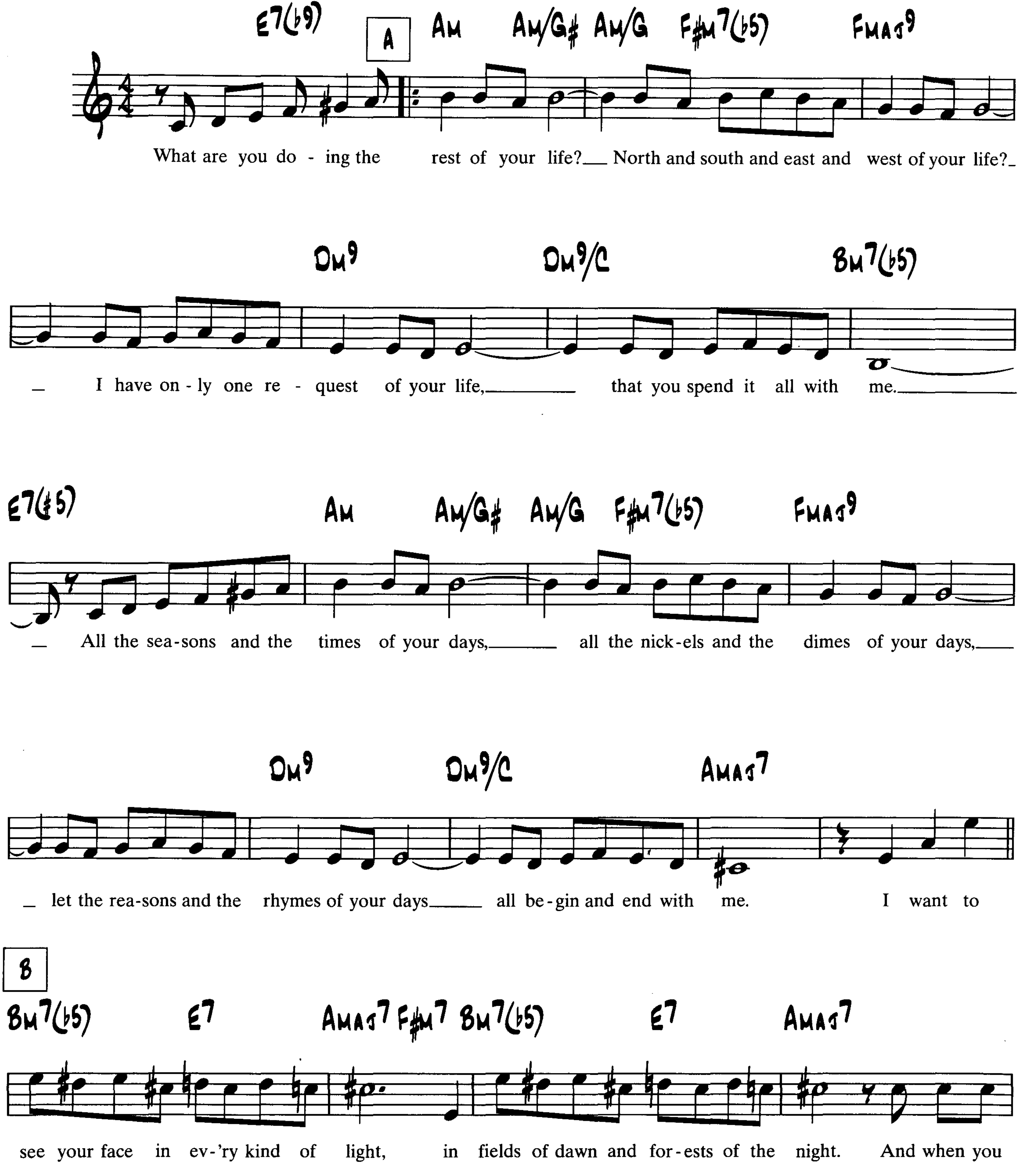

C
Eb Abmaj7 Gm7
And when the eve - ning comes we smile,
Cm7 Fm9 Cm9
so much of life a - head. We'll find a place where there's
Fm9 Bb7sus Ebmaj7 Abmaj7 Ebmaj7 Abmaj7 Bb
room to grow. And yes, we've just be - gun.
D
C Fmaj7 C Fmaj7 C Fmaj7
Shar - ing hor - i - zons that are new to us, watch - ing the signs a - long the
Cmaj7 Fmaj7 E Amaj7 E Amaj7
way. Talk - ing it o - ver just the two of us,
E Amaj7 Bb7sus
work - ing to - geth - er day to day, to - geth - er, to - geth - er.
E
Eb Abmaj7 Gm7 Cm7
And when the eve - ning comes we smile, so much of
Fm9 Cm9 Fm9 Bb7sus
life a - head. We'll find a place where there's room to grow. And yes, we've just be -
Ebmaj7 Abmaj7 Ebmaj9 Abmaj7 G
gun.

WHAT ARE YOU DOING THE REST OF YOUR LIFE?

LYRICS BY ALAN AND MARILYN BERGMAN
MUSIC BY MICHEL LEGRAND

SLOW/MED. BALLAD


E7(♭9)
A
Am Am/G♯ Am/G F♯m7(♭5) Fmaj9
What are you do - ing the rest of your life?___ North and south and east and west of your life?_
Dm9 Dm9/C Bm7(♭5)
_ I have on - ly one re - quest of your life,________ that you spend it all with me.___________
E7(♯5) Am Am/G♯ Am/G F♯m7(♭5) Fmaj9
_ All the sea-sons and the times of your days,______ all the nick-els and the dimes of your days,____
Dm9 Dm9/C Amaj7
_ let the rea-sons and the rhymes of your days_____ all be-gin and end with me. I want to
B
Bm7(♭5) E7 Amaj7 F♯m7 Bm7(♭5) E7 Amaj7
see your face in ev-'ry kind of light, in fields of dawn and for-ests of the night. And when you

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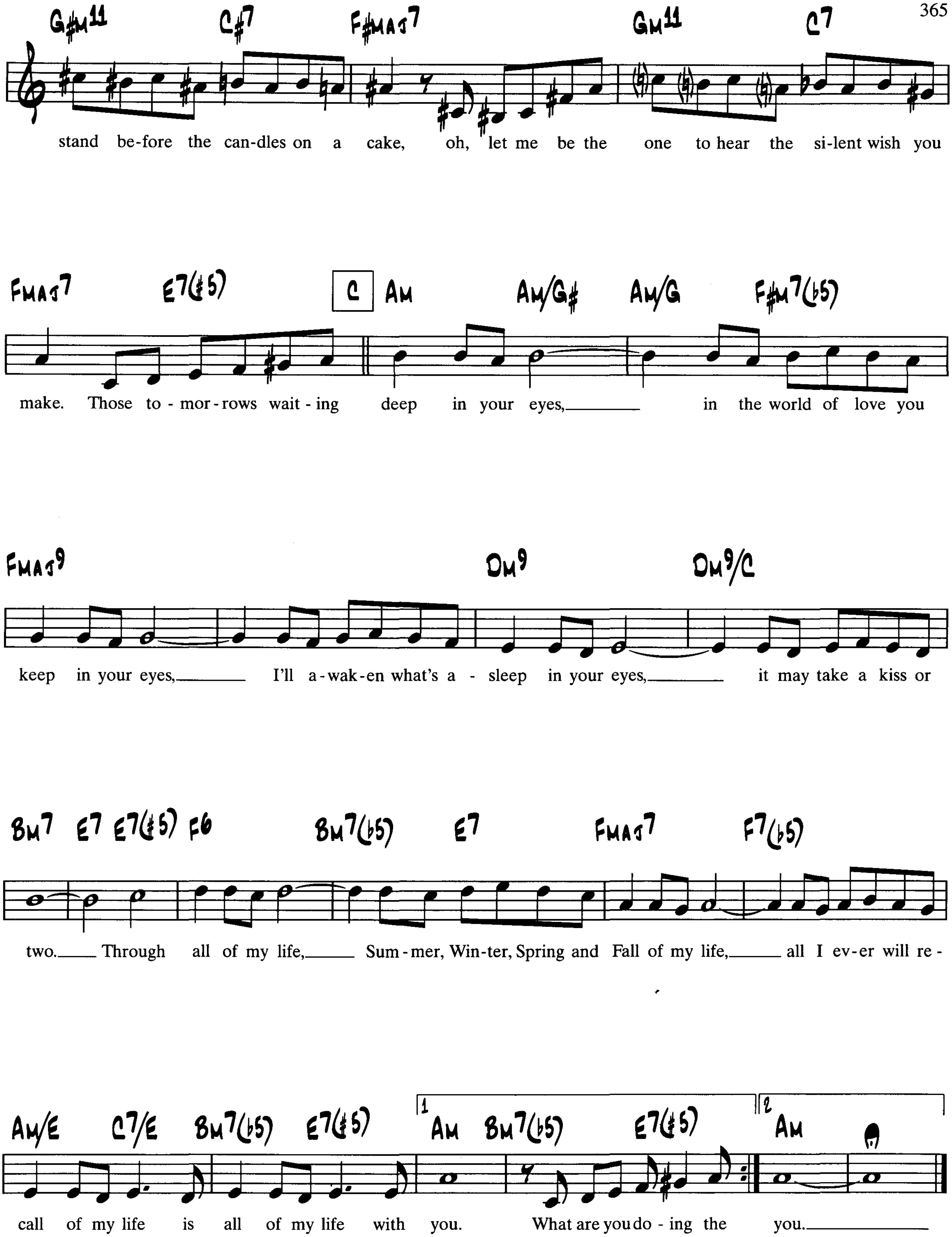
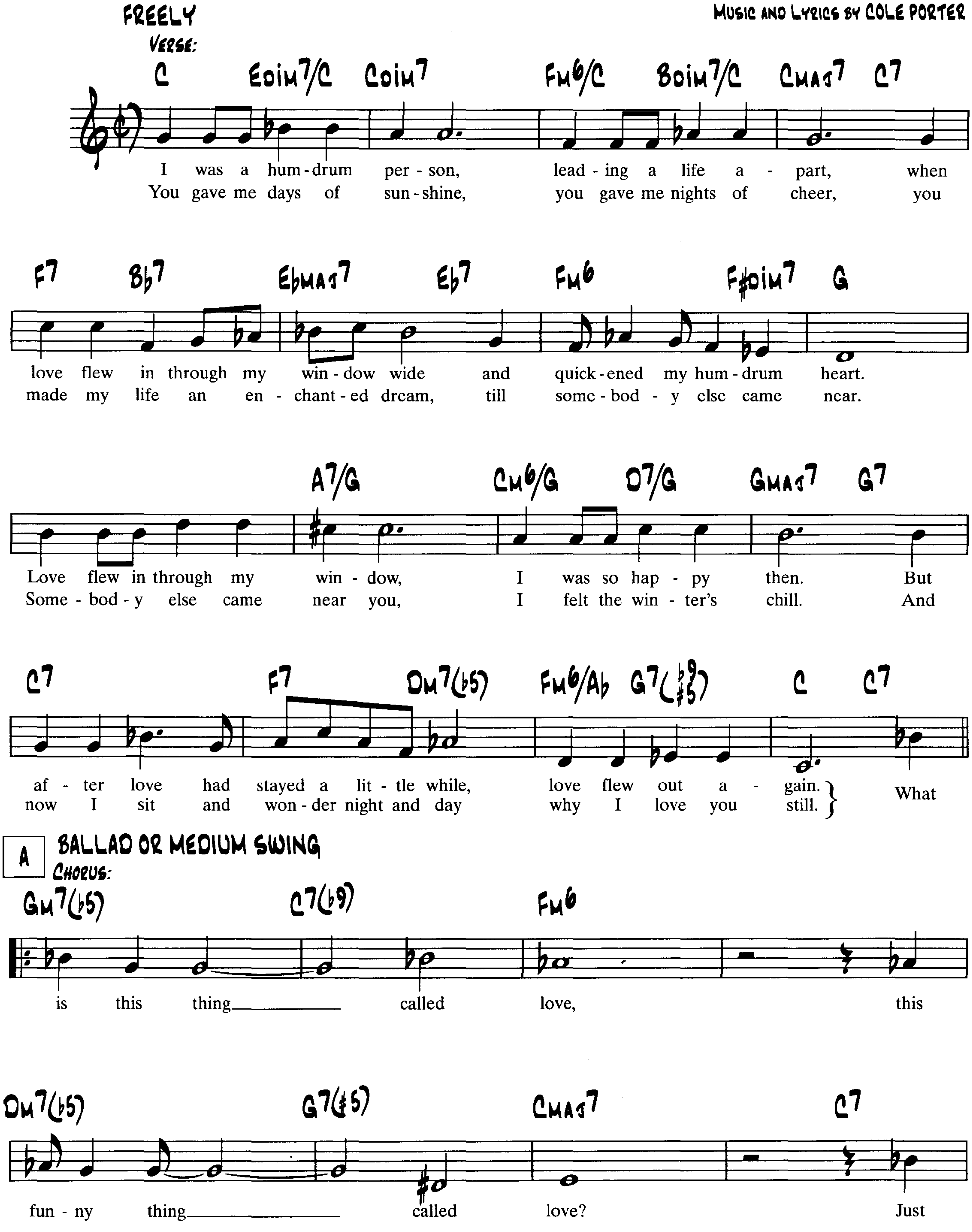

G#m11 C#7 F#maj7 Gm11 C7
stand be-fore the can-dles on a cake, oh, let me be the one to hear the si-lent wish you
Fmaj7 E7(#5) C Am Am/G# Am/G F#m7(b5)
make. Those to-mor-rows wait-ing deep in your eyes, in the world of love you
Fmaj9 Dm9 Dm9/C
keep in your eyes, I'll a-wak-en what's a-sleep in your eyes, it may take a kiss or
Bm7 E7 E7(#5) F6 Bm7(b5) E7 Fmaj7 F7(b5)
two. Through all of my life, Sum-mer, Win-ter, Spring and Fall of my life, all I ev-er will re-
Am/E C7/E Bm7(b5) E7(#5) 1 Am Bm7(b5) E7(#5) 2 Am
call of my life is all of my life with you. What are you do-ing the you.

WHAT IS THIS THING CALLED LOVE?

Music and Lyrics by COLE PORTER


FREELY
Verse:
C Edim7/C Cdim7 Fm6/C Bdim7/C Cmaj7 C7
I was a hum-drum per-son, lead-ing a life a-part, when
You gave me days of sun-shine, you gave me nights of cheer, you
F7 Bb7 Ebmaj7 Eb7 Fm6 F#dim7 G
love flew in through my win-dow wide and quick-ened my hum-drum heart.
made my life an en-chant-ed dream, till some-bod-y else came near.
A7/G Cm6/G D7/G Gmaj7 G7
Love flew in through my win-dow, I was so hap-py then. But
Some-bod-y else came near you, I felt the win-ter's chill. And
C7 F7 Dm7(b5) Fm6/Ab G7(b9/#5) C C7
af-ter love had stayed a lit-tle while, love flew out a-gain.
now I sit and won-der night and day why I love you still.
What
A
BALLAD OR MEDIUM SWING
Chorus:
Gm7(b5) C7(b9) Fm6
is this thing called love, this
Dm7(b5) G7(#5) Cmaj7 C7
fun-ny thing called love? Just

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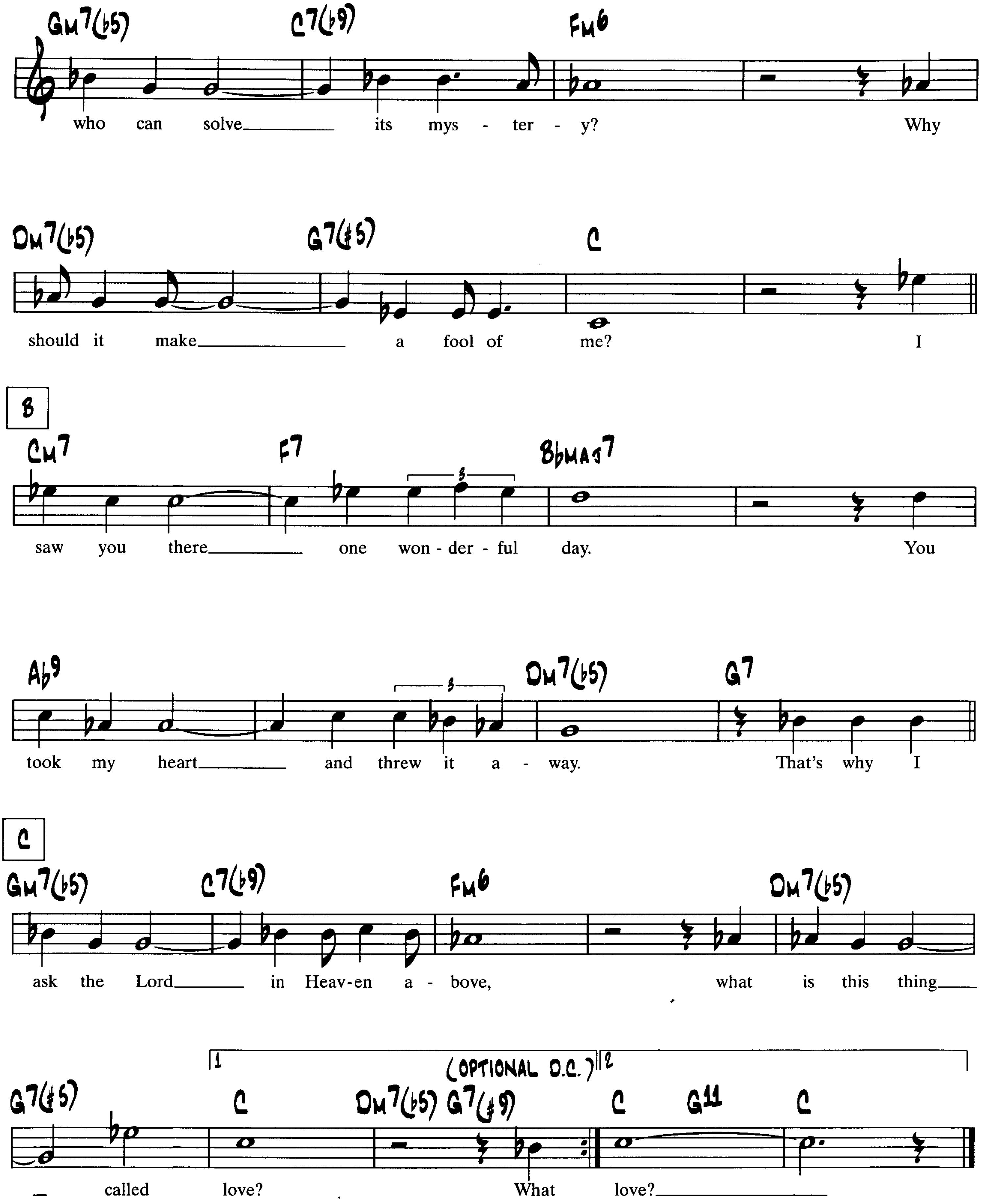
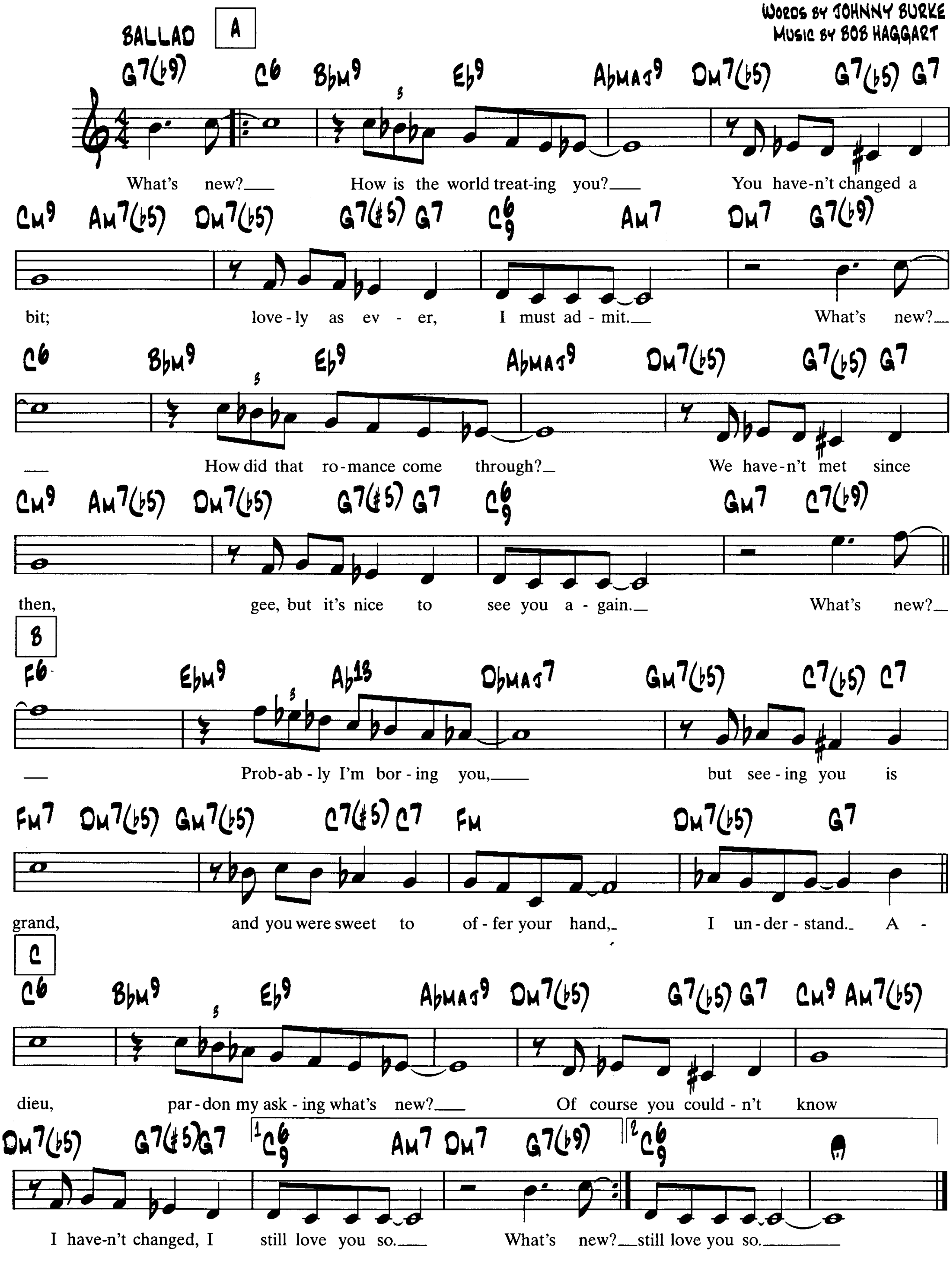

Gm7(♭5) C7(♭9) Fm6
who can solve its mys - ter - y? Why
Dm7(♭5) G7(♯5) C
should it make a fool of me? I
B
Cm7 F7 B♭maj7
3
saw you there one won - der - ful day. You
A♭9 Dm7(♭5) G7
3
took my heart and threw it a - way. That's why I
C
Gm7(♭5) C7(♭9) Fm6 Dm7(♭5)
ask the Lord in Heav-en a - bove, what is this thing
1 (OPTIONAL D.C.) 2
G7(♯5) C Dm7(♭5) G7(♯9) C G11 C
called love? What love?

WHAT'S NEW?

WORDS BY JOHNNY BURKE
MUSIC BY BOB HAGGART


BALLAD
A
G7(♭9) C6 B♭m9 E♭9 A♭maj9 Dm7(♭5) G7(♭5) G7
3
What's new?__ How is the world treat-ing you?__ You have-n't changed a
Cm9 Am7(♭5) Dm7(♭5) G7(♯5) G7 C6/9 Am7 Dm7 G7(♭9)
bit; love-ly as ev - er, I must ad - mit.__ What's new?__
C6 B♭m9 E♭9 A♭maj9 Dm7(♭5) G7(♭5) G7
3
__ How did that ro-mance come through?__ We have-n't met since
Cm9 Am7(♭5) Dm7(♭5) G7(♯5) G7 C6/9 Gm7 C7(♭9)
then, gee, but it's nice to see you a - gain.__ What's new?__
B
F6 E♭m9 A♭13 D♭maj7 Gm7(♭5) C7(♭5) C7
3
__ Prob-ab - ly I'm bor - ing you,____ but see - ing you is
Fm7 Dm7(♭5) Gm7(♭5) C7(♯5) C7 Fm Dm7(♭5) G7
grand, and you were sweet to of - fer your hand,_ I un - der - stand._ A -
C
C6 B♭m9 E♭9 A♭maj9 Dm7(♭5) G7(♭5) G7 Cm9 Am7(♭5)
3
dieu, par - don my ask - ing what's new?____ Of course you could - n't know
Dm7(♭5) G7(♯5) G7 1 C6/9 Am7 Dm7 G7(♭9) 2 C6/9
I have-n't changed, I still love you so.___ What's new?__still love you so.______

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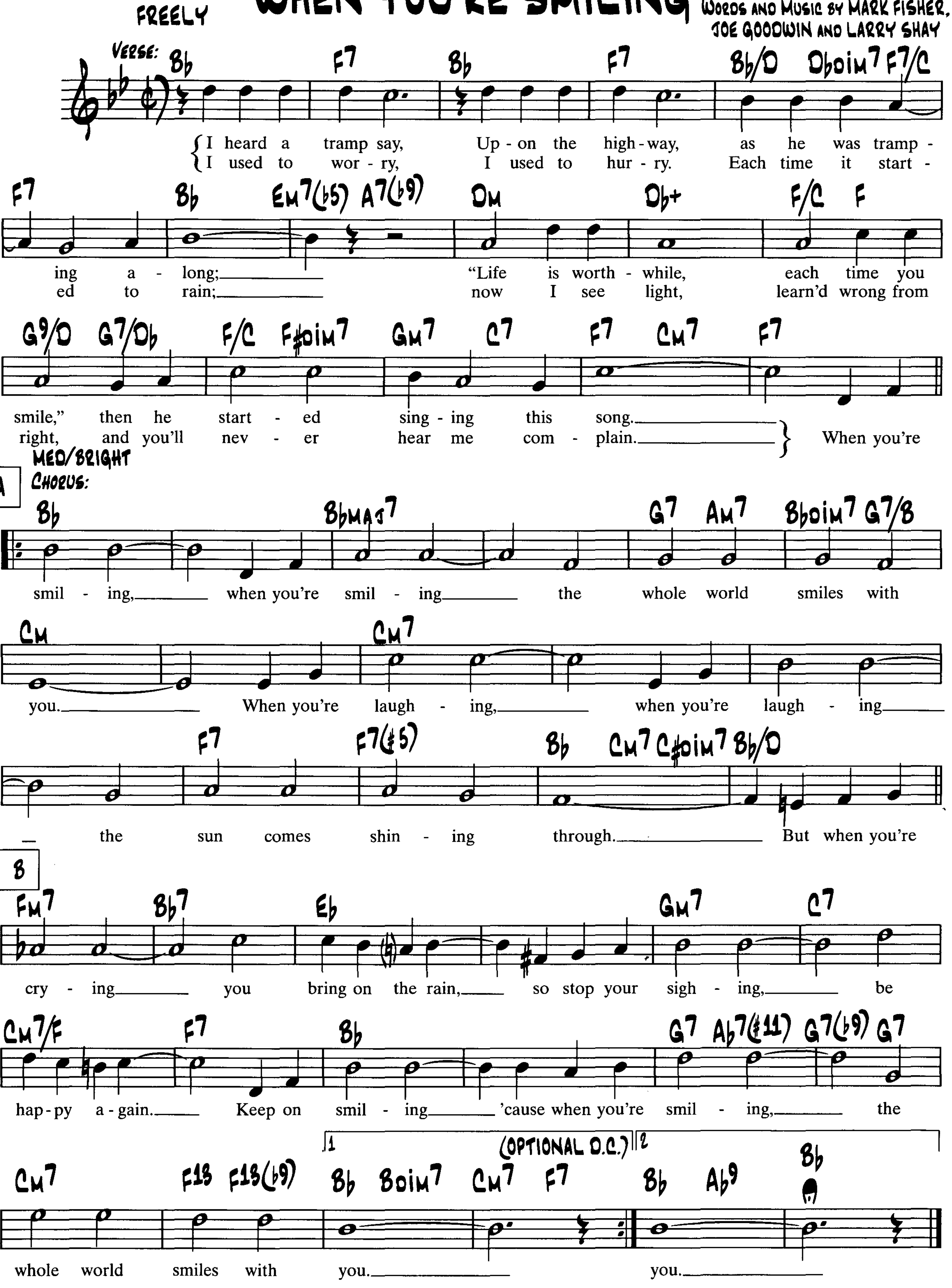
WHEN YOU'RE SMILING

WORDS AND MUSIC BY MARK FISHER, JOE GOODWIN AND LARRY SHAY


FREELY
VERSE:
Bb F7 Bb F7 Bb/D Dbo7 F7/C
I heard a tramp say, Up-on the high-way, as he was tramp-
I used to wor-ry, I used to hur-ry. Each time it start-
F7 Bb Em7(b5) A7(b9) Dm Db+ F/C F
ing a-long; "Life is worth-while, each time you
ed to rain; now I see light, learn'd wrong from
G9/D G7/Db F/C F#o7 Gm7 C7 F7 Cm7 F7
smile," then he start-ed sing-ing this song.
right, and you'll nev-er hear me com-plain.
When you're
A
MED/BRIGHT
CHORUS:
Bb Bbmaj7 G7 Am7 Bbo7 G7/B
smil-ing, when you're smil-ing the whole world smiles with
Cm Cm7
you. When you're laugh-ing, when you're laugh-ing
F7 F7(#5) Bb Cm7 C#o7 Bb/D
the sun comes shin-ing through. But when you're
B
Fm7 Bb7 Eb Gm7 C7
cry-ing you bring on the rain, so stop your sigh-ing, be
Cm7/F F7 Bb G7 Ab7(#11) G7(b9) G7
hap-py a-gain. Keep on smil-ing 'cause when you're smil-ing, the
Cm7 F13 F13(b9) 1 Bb Bo7 Cm7 F7 (OPTIONAL D.C.) 2 Bb Ab9 Bb
whole world smiles with you. you.

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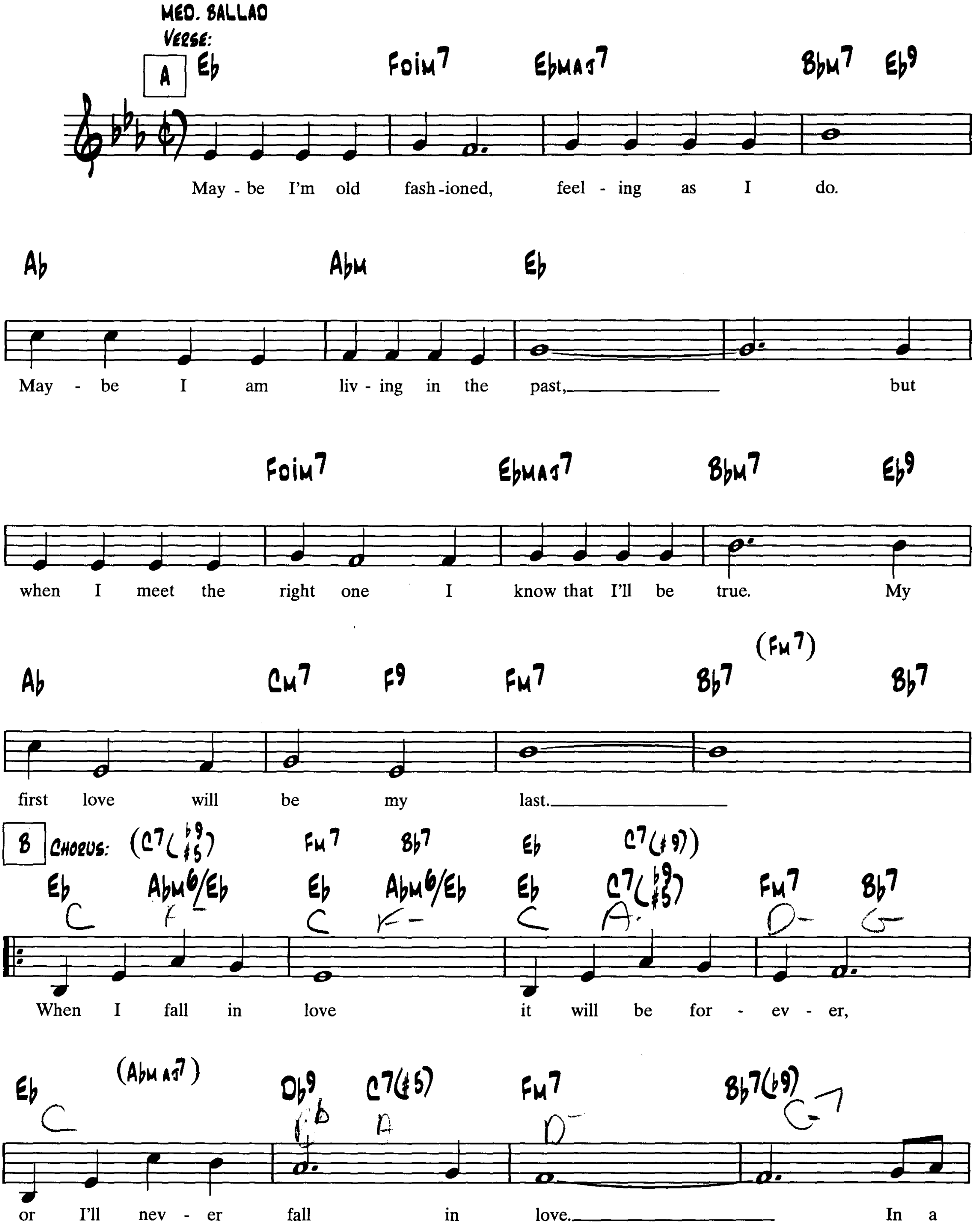
WHEN I FALL IN LOVE

WORDS BY EDWARD HEYMAN
MUSIC BY VICTOR YOUNG


MED. BALLAD
VERSE:
A
Eb Fdim7 Ebmaj7 Bbm7 Eb9
May - be I'm old fash - ioned, feel - ing as I do.
Ab Abm Eb
May - be I am liv - ing in the past, but
Fdim7 Ebmaj7 Bbm7 Eb9
when I meet the right one I know that I'll be true. My
Ab Cm7 F9 Fm7 Bb7 (Fm7) Bb7
first love will be my last.
B
CHORUS:
(C7(b9 #5) Fm7 Bb7 Eb C7(#9))
Eb Abm6/Eb Eb Abm6/Eb Eb C7(b9 #5) Fm7 Bb7
C F C F C A D G
When I fall in love it will be for - ev - er,
Eb (Abmaj7) Db9 C7(#5) Fm7 Bb7(b9)
C Db A D G
or I'll nev - er fall in love. In a

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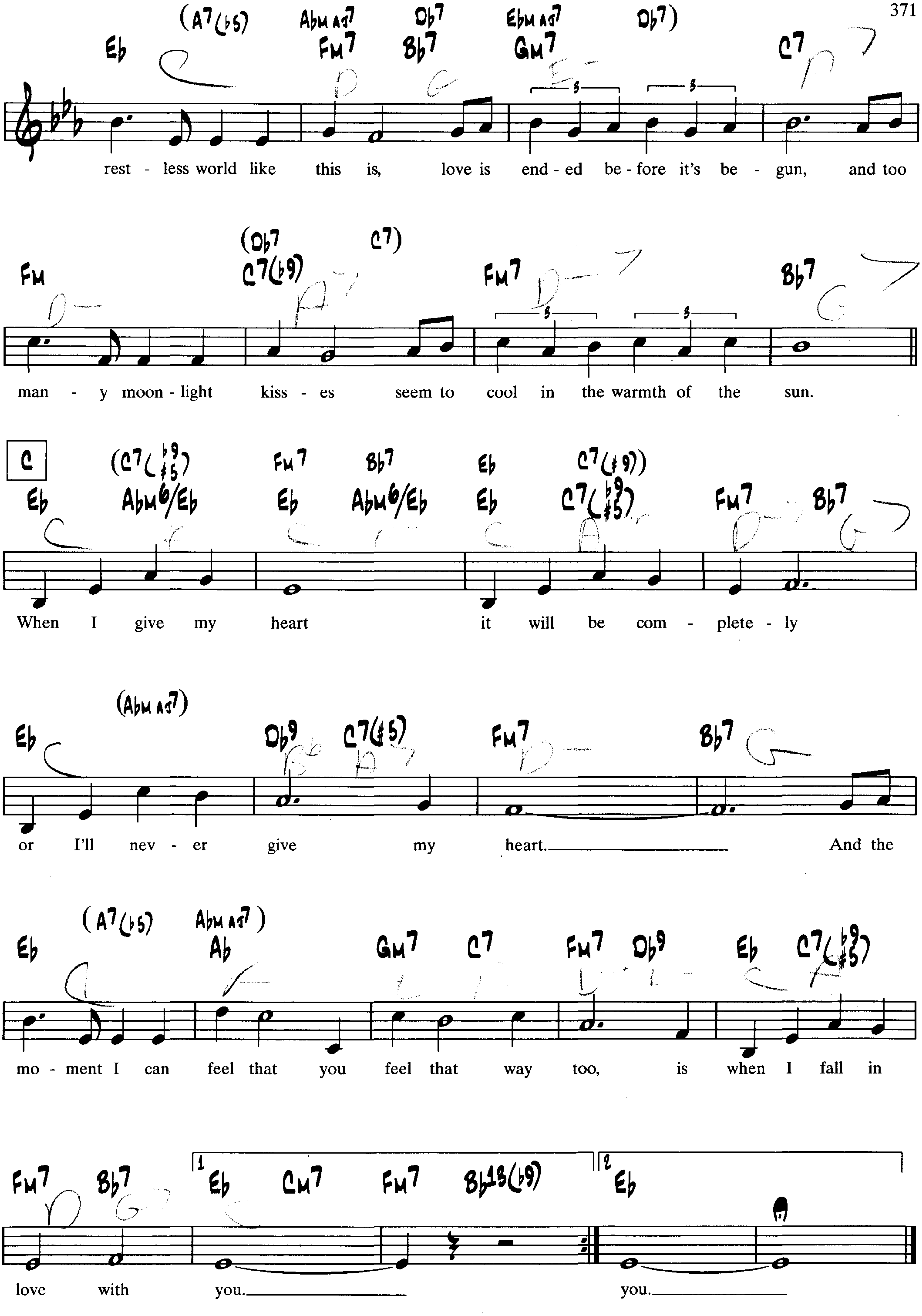
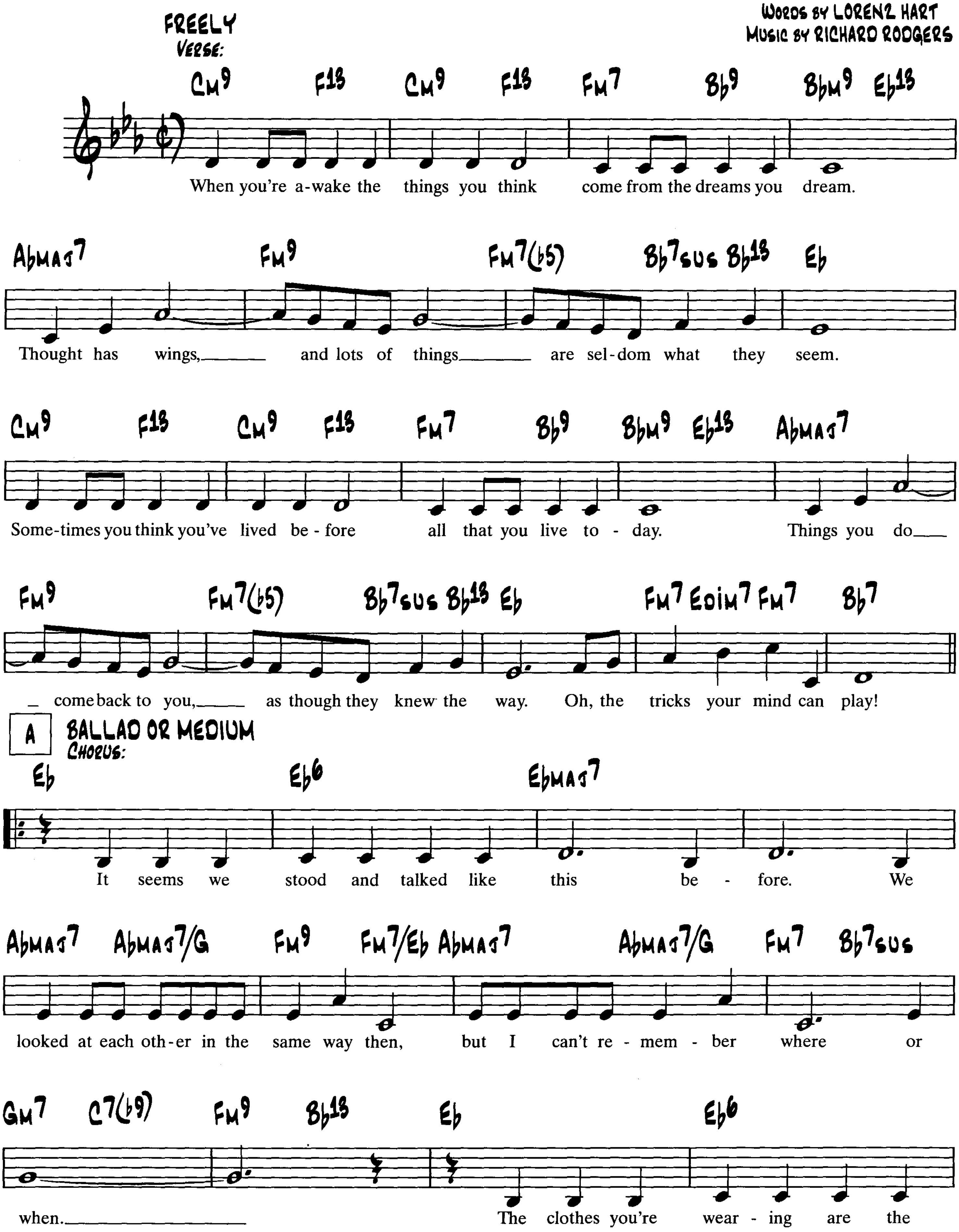

(A7(b5) AbMA7 Db7 EbMA7 Db7)
Eb FM7 Bb7 GM7 C7
rest - less world like this is, love is end - ed be - fore it's be - gun, and too
(Db7 C7)
FM C7(b9) FM7 Bb7
man - y moon - light kiss - es seem to cool in the warmth of the sun.
C
(C7(b9 #5) FM7 Bb7 Eb C7(#9))
Eb AbM6/Eb Eb AbM6/Eb Eb C7(b9 #5) FM7 Bb7
When I give my heart it will be com - plete - ly
(AbMA7)
Eb Db9 C7(#5) FM7 Bb7
or I'll nev - er give my heart. And the
(A7(b5) AbMA7)
Eb Ab GM7 C7 FM7 Db9 Eb C7(b9 #5)
mo - ment I can feel that you feel that way too, is when I fall in
FM7 Bb7 1 Eb CM7 FM7 Bb13(b9) 2 Eb
love with you. you.

WHERE OR WHEN

WORDS BY LORENZ HART
MUSIC BY RICHARD RODGERS


FREELY
VERSE:
Cm9 F13 Cm9 F13 Fm7 Bb9 Bbm9 Eb13
When you're a-wake the things you think come from the dreams you dream.
Abmaj7 Fm9 Fm7(b5) Bb7sus Bb13 Eb
Thought has wings, and lots of things are sel-dom what they seem.
Cm9 F13 Cm9 F13 Fm7 Bb9 Bbm9 Eb13 Abmaj7
Some-times you think you've lived be-fore all that you live to-day. Things you do
Fm9 Fm7(b5) Bb7sus Bb13 Eb Fm7 Edim7 Fm7 Bb7
come back to you, as though they knew the way. Oh, the tricks your mind can play!
A
BALLAD OR MEDIUM
CHORUS:
Eb Eb6 Ebmaj7
It seems we stood and talked like this be-fore. We
Abmaj7 Abmaj7/G Fm9 Fm7/Eb Abmaj7 Abmaj7/G Fm7 Bb7sus
looked at each oth-er in the same way then, but I can't re-mem-ber where or
Gm7 C7(b9) Fm9 Bb13 Eb Eb6
when. The clothes you're wear-ing are the

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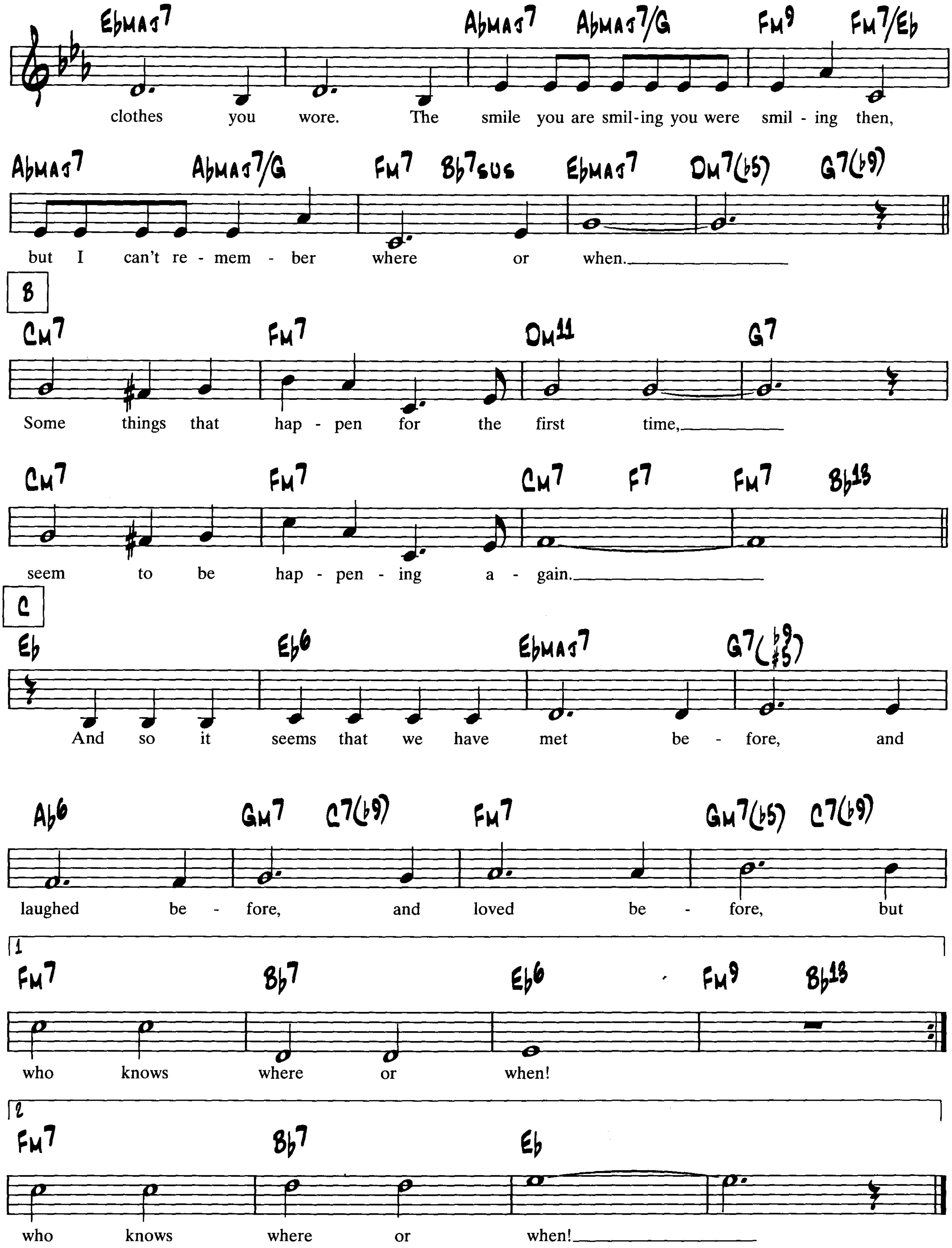
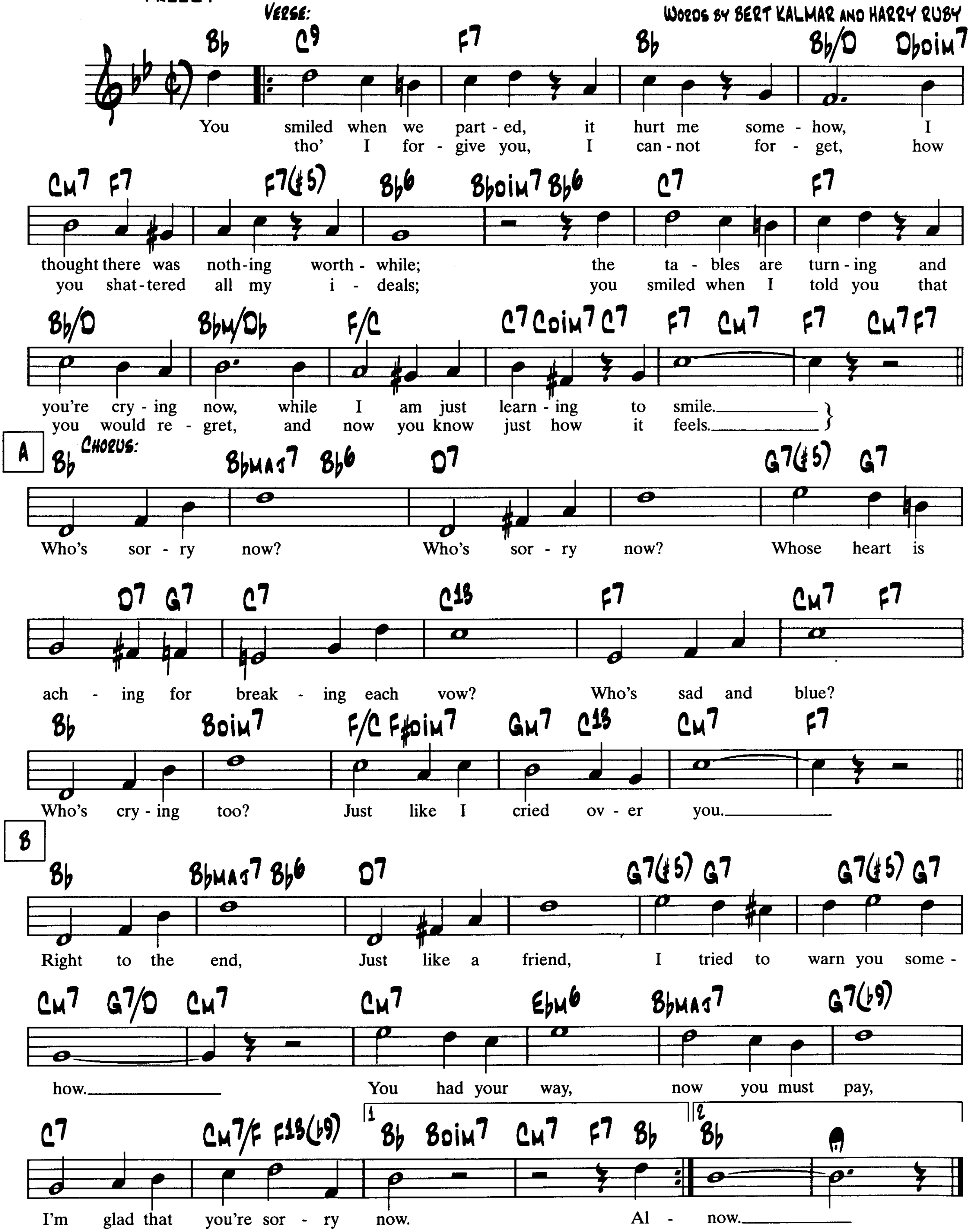

E♭MA7 A♭MA7 A♭MA7/G FM9 FM7/E♭
clothes you wore. The smile you are smil-ing you were smil - ing then,
A♭MA7 A♭MA7/G FM7 B♭7SUS E♭MA7 DM7(♭5) G7(♭9)
but I can't re - mem - ber where or when.
B
CM7 FM7 DM11 G7
Some things that hap - pen for the first time,
CM7 FM7 CM7 F7 FM7 B♭13
seem to be hap - pen - ing a - gain.
C
E♭ E♭6 E♭MA7 G7(♭9 #5)
And so it seems that we have met be - fore, and
A♭6 GM7 C7(♭9) FM7 GM7(♭5) C7(♭9)
laughed be - fore, and loved be - fore, but
1
FM7 B♭7 E♭6 FM9 B♭13
who knows where or when!
2
FM7 B♭7 E♭
who knows where or when!

WHO'S SORRY NOW?

FREELY

MUSIC BY TED SNYDER
WORDS BY BERT KALMAR AND HARRY RUBY


VERSE:
Bb C9 F7 Bb Bb/D Dbo1M7
You smiled when we part - ed, it hurt me some - how, I
tho' I for - give you, I can - not for - get, how
CM7 F7 F7(#5) Bb6 Bbo1M7 Bb6 C7 F7
thought there was noth - ing worth - while; the ta - bles are turn - ing and
you shat - tered all my i - deals; you smiled when I told you that
Bb/D BbM/Db F/C C7 Co1M7 C7 F7 CM7 F7 CM7 F7
you're cry - ing now, while I am just learn - ing to smile.
you would re - gret, and now you know just how it feels.
A
CHORUS:
Bb BbMAJ7 Bb6 D7 G7(#5) G7
Who's sor - ry now? Who's sor - ry now? Whose heart is
D7 G7 C7 C13 F7 CM7 F7
ach - ing for break - ing each vow? Who's sad and blue?
Bb Bo1M7 F/C F#o1M7 GM7 C13 CM7 F7
Who's cry - ing too? Just like I cried ov - er you.
B
Bb BbMAJ7 Bb6 D7 G7(#5) G7 G7(#5) G7
Right to the end, Just like a friend, I tried to warn you some -
CM7 G7/D CM7 CM7 EbM6 BbMAJ7 G7(b9)
how. You had your way, now you must pay,
C7 CM7/F F13(b9) 1 Bb Bo1M7 CM7 F7 Bb 2 Bb
I'm glad that you're sor - ry now. Al - now.

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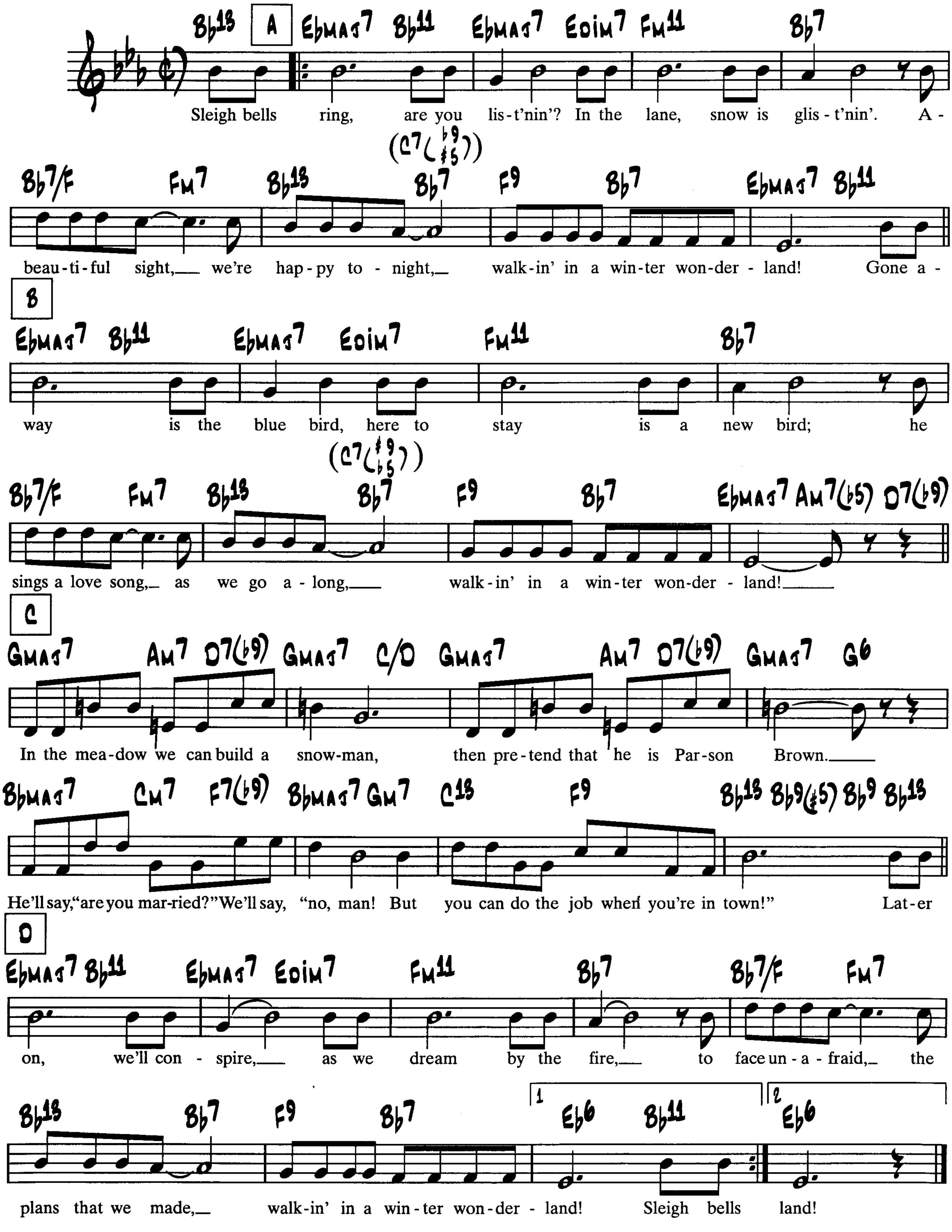
WINTER WONDERLAND

MEDIUM SWING

WORDS BY DICK SMITH
MUSIC BY FELIX BERNARD


Bb13 A EbMAJ7 Bb11 EbMAJ7 EDIM7 FM11 Bb7
Sleigh bells ring, are you lis-t'nin'? In the lane, snow is glis-t'nin'. A-
(C7(b9 #5))
Bb7/F FM7 Bb13 Bb7 F9 Bb7 EbMAJ7 Bb11
beau-ti-ful sight, we're hap-py to-night, walk-in' in a win-ter won-der-land! Gone a-
B
EbMAJ7 Bb11 EbMAJ7 EDIM7 FM11 Bb7
way is the blue bird, here to stay is a new bird; he
(C7(#9 b5))
Bb7/F FM7 Bb13 Bb7 F9 Bb7 EbMAJ7 AM7(b5) D7(b9)
sings a love song, as we go a-long, walk-in' in a win-ter won-der-land!
C
GMAJ7 AM7 D7(b9) GMAJ7 C/D GMAJ7 AM7 D7(b9) GMAJ7 G6
In the mea-dow we can build a snow-man, then pre-tend that he is Par-son Brown.
BbMAJ7 CM7 F7(b9) BbMAJ7 GM7 C13 F9 Bb13 Bb9(#5) Bb9 Bb13
He'll say, "are you mar-ried?" We'll say, "no, man! But you can do the job when you're in town!" Lat-er
D
EbMAJ7 Bb11 EbMAJ7 EDIM7 FM11 Bb7 Bb7/F FM7
on, we'll con-spire, as we dream by the fire, to face un-a-fraid, the
Bb13 Bb7 F9 Bb7 1 Eb6 Bb11 2 Eb6
plans that we made, walk-in' in a win-ter won-der-land! Sleigh bells land!

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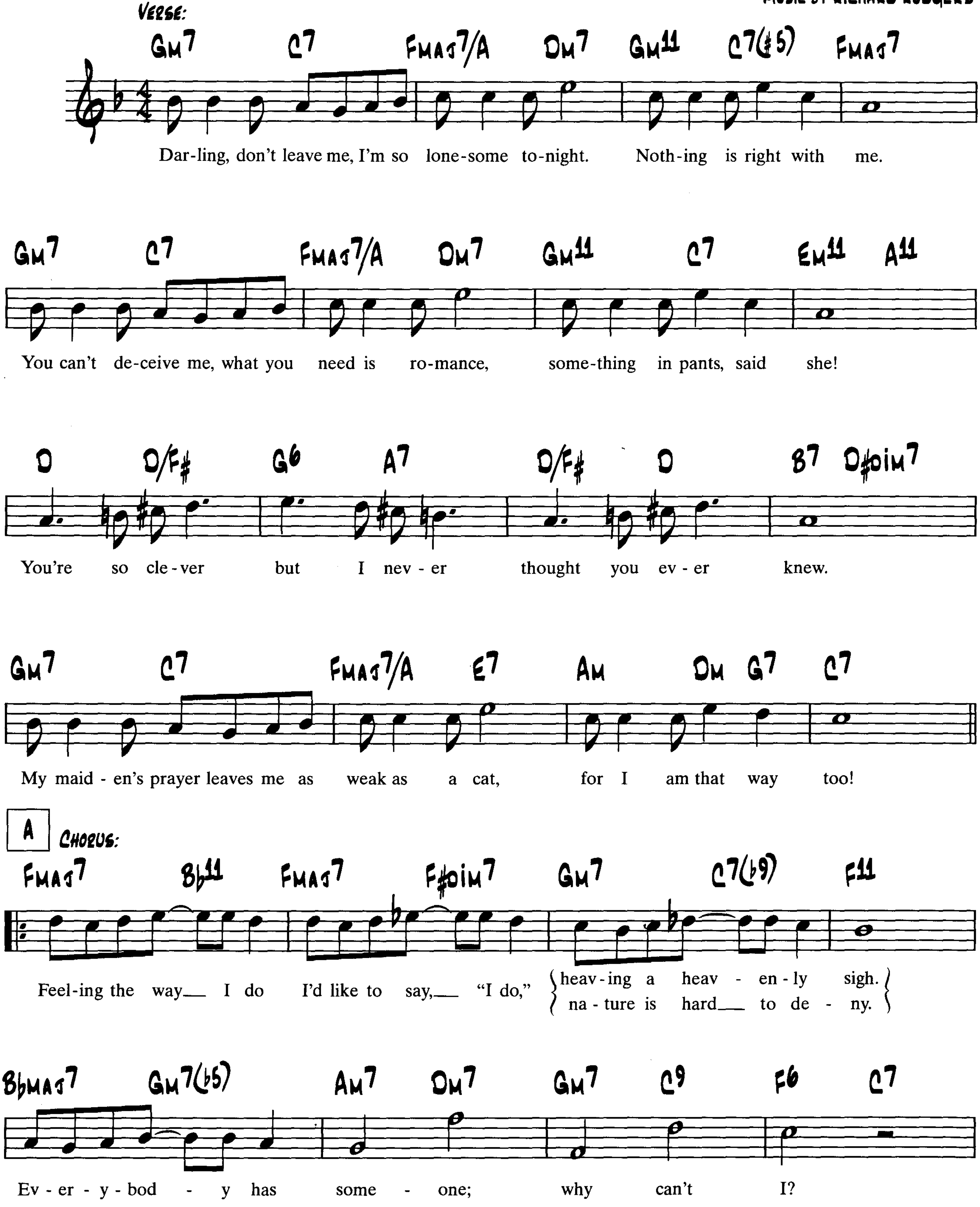
WHY CAN'T I?

Words by LORENZ HART
Music by RICHARD RODGERS

MODERATELY


VERSE:
Gm7 C7 Fmaj7/A Dm7 Gm11 C7(#5) Fmaj7
Dar-ling, don't leave me, I'm so lone-some to-night. Noth-ing is right with me.
Gm7 C7 Fmaj7/A Dm7 Gm11 C7 Em11 A11
You can't de-ceive me, what you need is ro-mance, some-thing in pants, said she!
D D/F# G6 A7 D/F# D B7 D#dim7
You're so cle-ver but I nev-er thought you ev-er knew.
Gm7 C7 Fmaj7/A E7 Am Dm G7 C7
My maid-en's prayer leaves me as weak as a cat, for I am that way too!
A
CHORUS:
Fmaj7 Bb11 Fmaj7 F#dim7 Gm7 C7(b9) F11
Feel-ing the way___ I do I'd like to say,___ "I do," heav-ing a heav-en-ly sigh.
na-ture is hard___ to de-ny.
Bbmaj7 Gm7(b5) Am7 Dm7 Gm7 C9 F6 C7
Ev-er-y-bod-y has some-one; why can't I?

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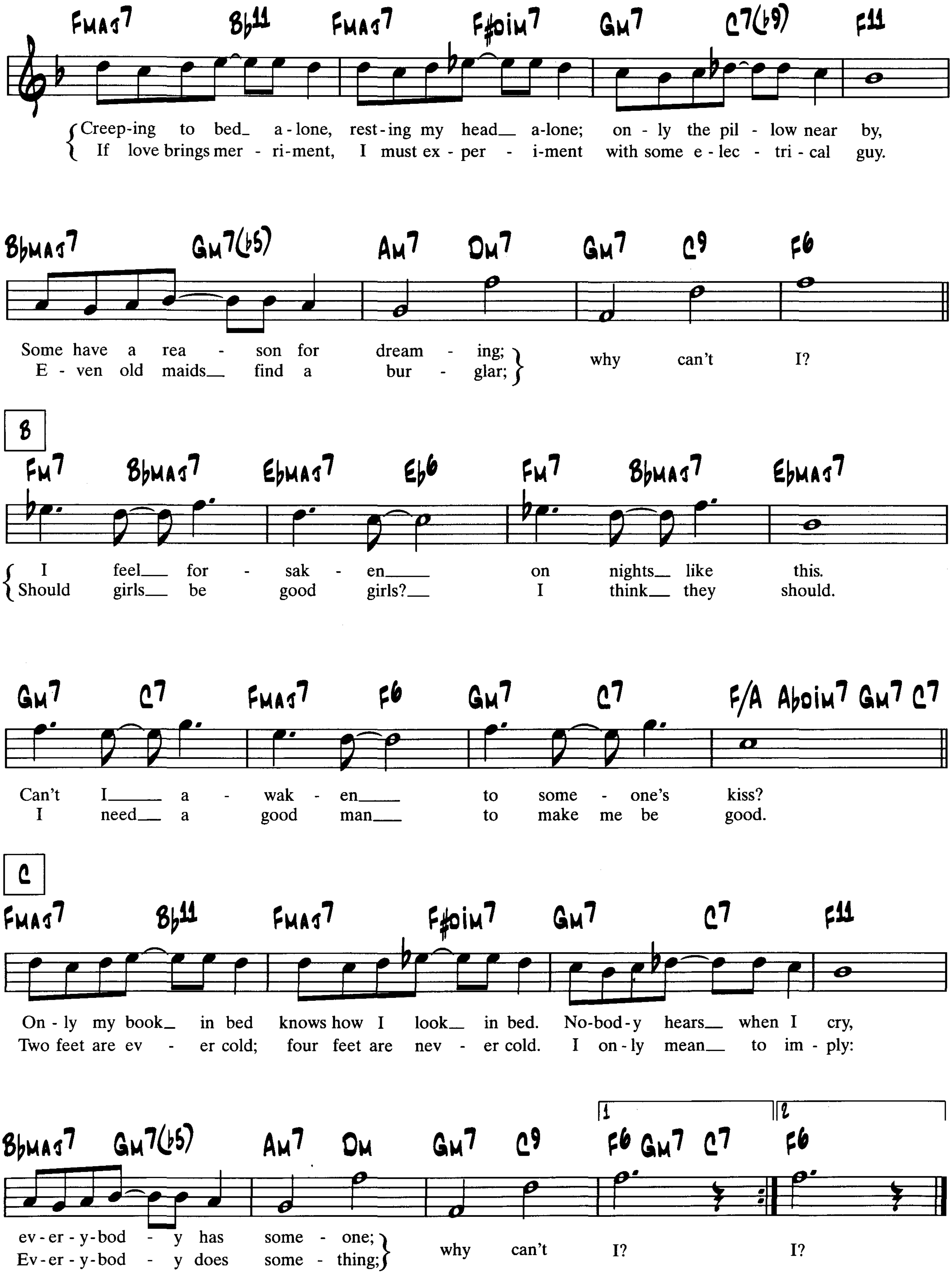
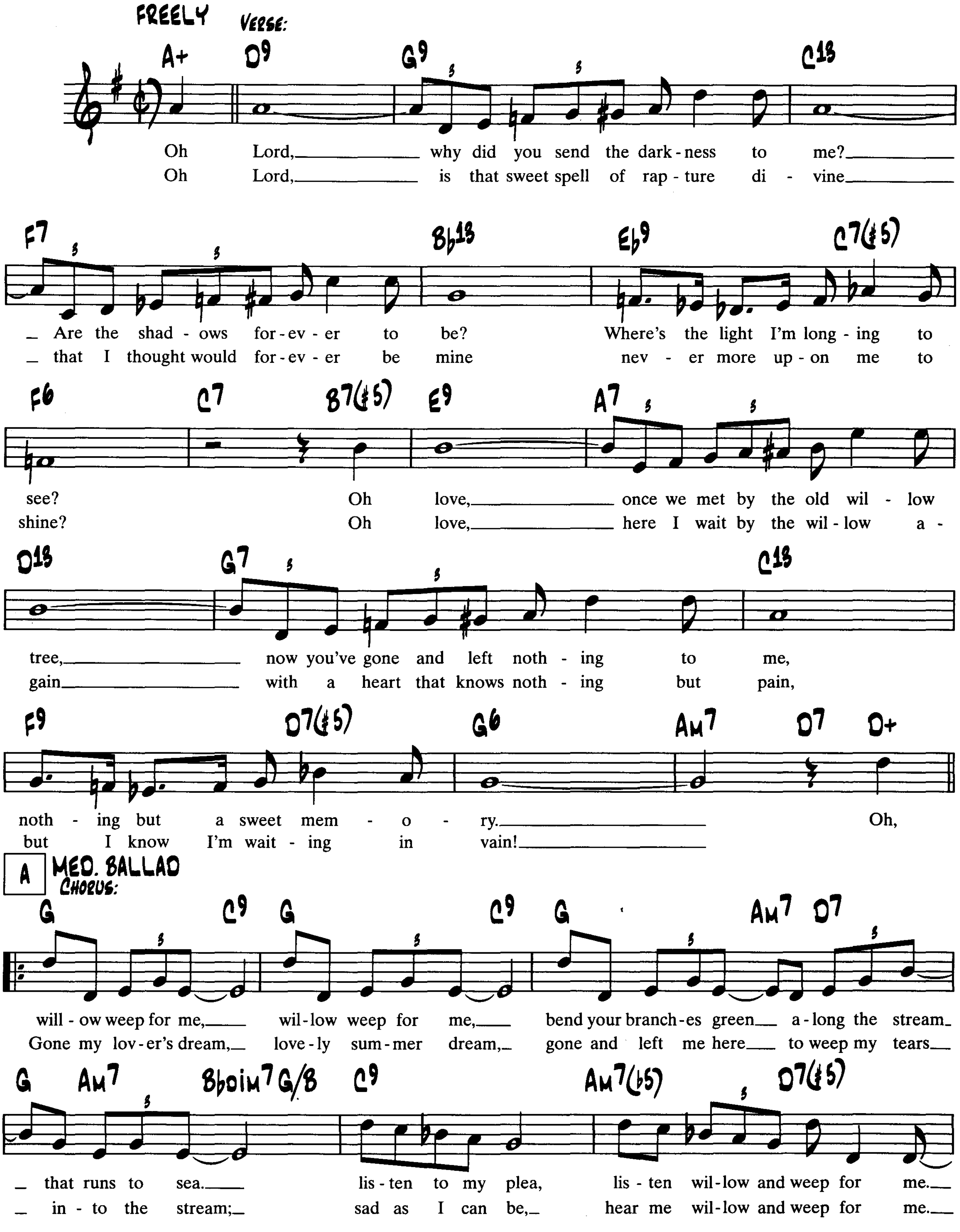

FMAJ7 B♭11 FMAJ7 F#DIM7 GM7 C7(♭9) F11
Creep-ing to bed_ a-lone, rest-ing my head__ a-lone; on-ly the pil-low near by,
If love brings mer-ri-ment, I must ex-per-i-ment with some e-lec-tri-cal guy.
B♭MAJ7 GM7(♭5) AM7 DM7 GM7 C9 F6
Some have a rea-son for dream-ing;
E-ven old maids__ find a bur-glar;
why can't I?
B
FM7 B♭MAJ7 E♭MAJ7 E♭6 FM7 B♭MAJ7 E♭MAJ7
I feel__ for-sak-en__ on nights__ like this.
Should girls__ be good girls?__ I think__ they should.
GM7 C7 FMAJ7 F6 GM7 C7 F/A A♭DIM7 GM7 C7
Can't I__ a-wak-en__ to some-one's kiss?
I need__ a good man__ to make me be good.
C
FMAJ7 B♭11 FMAJ7 F#DIM7 GM7 C7 F11
On-ly my book_ in bed knows how I look__ in bed. No-bod-y hears__ when I cry,
Two feet are ev-er cold; four feet are nev-er cold. I on-ly mean__ to im-ply:
1 2
B♭MAJ7 GM7(♭5) AM7 DM GM7 C9 F6 GM7 C7 F6
ev-er-y-bod-y has some-one;
Ev-er-y-bod-y does some-thing;
why can't I? I?

WILLOW, WEEP FOR ME

WORDS AND MUSIC BY ANN RONELL


FREELY
VERSE:
A+ D9 G9 C13
Oh Lord, why did you send the dark - ness to me?
Oh Lord, is that sweet spell of rap - ture di - vine
F7 Bb13 Eb9 C7(#5)
Are the shad - ows for - ev - er to be? Where's the light I'm long - ing to
that I thought would for - ev - er be mine nev - er more up - on me to
F6 C7 B7(#5) E9 A7
see? Oh love, once we met by the old wil - low
shine? Oh love, here I wait by the wil - low a -
D13 G7 C13
tree, now you've gone and left noth - ing to me,
gain with a heart that knows noth - ing but pain,
F9 D7(#5) G6 AM7 D7 D+
noth - ing but a sweet mem - o - ry. Oh,
but I know I'm wait - ing in vain!
A
MED. BALLAD
CHORUS:
G C9 G C9 G AM7 D7
will - ow weep for me, wil - low weep for me, bend your branch - es green a - long the stream
Gone my lov - er's dream, love - ly sum - mer dream, gone and left me here to weep my tears
G AM7 BbDIM7 G/B C9 AM7(b5) D7(#5)
that runs to sea. lis - ten to my plea, lis - ten wil - low and weep for me.
in - to the stream; sad as I can be, hear me wil - low and weep for me.

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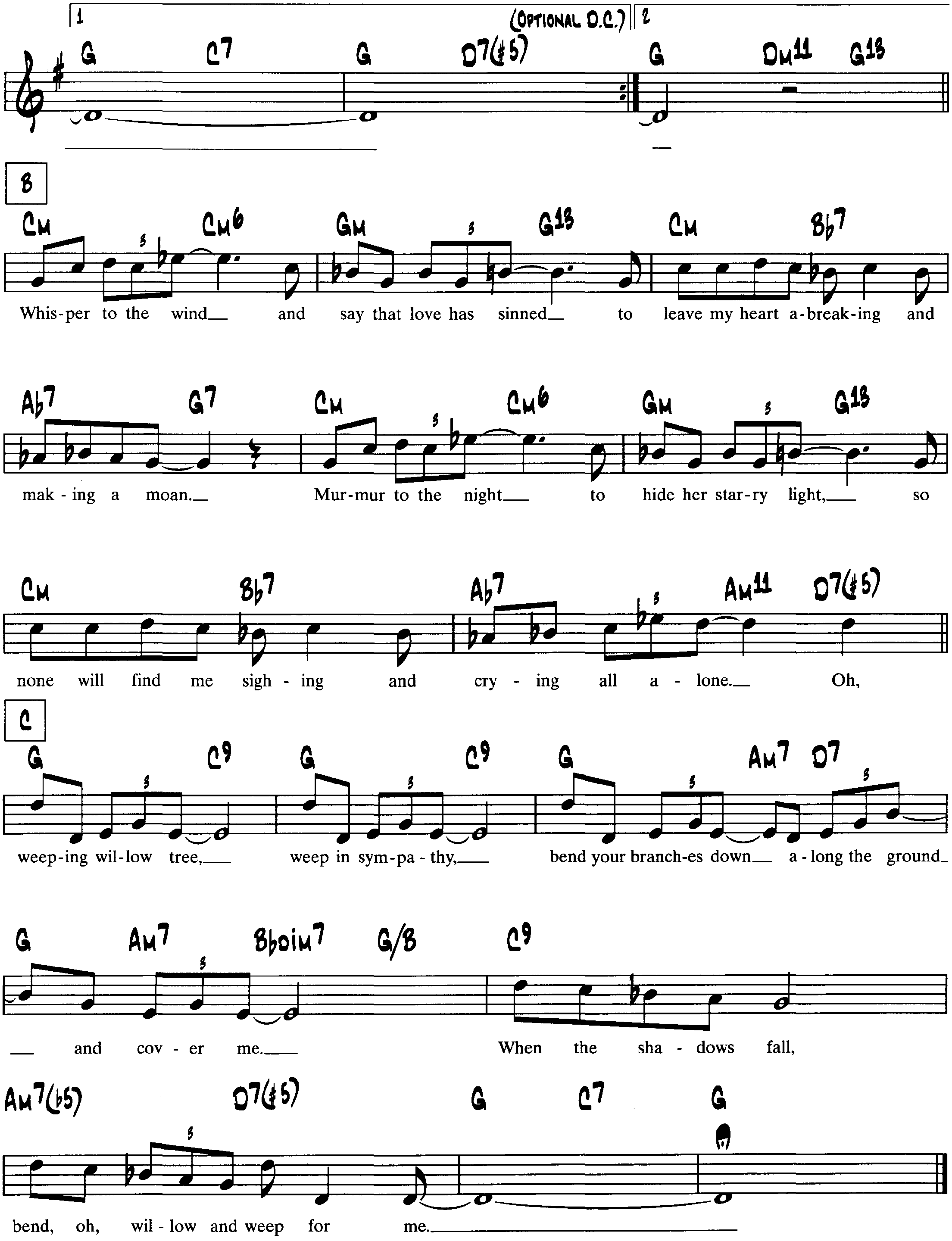
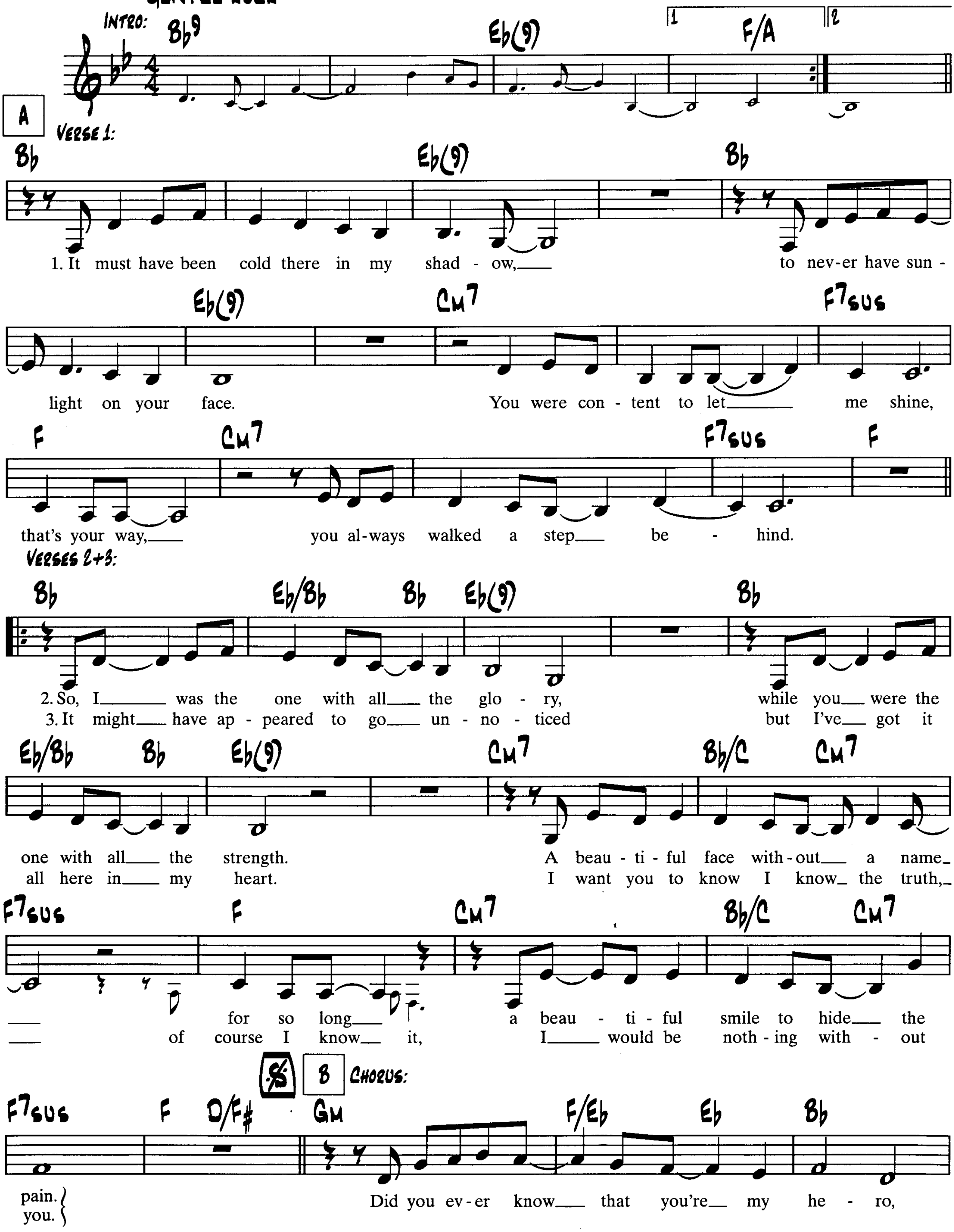

1
(Optional D.C.)
2
G C7 G D7(♯5)
G Dm11 G13
B
Cm Cm6 Gm G13 Cm B♭7
Whis-per to the wind and say that love has sinned to leave my heart a-break-ing and
A♭7 G7 Cm Cm6 Gm G13
mak-ing a moan. Mur-mur to the night to hide her star-ry light, so
Cm B♭7 A♭7 Am11 D7(♯5)
none will find me sigh-ing and cry-ing all a-lone. Oh,
C
G C9 G C9 G Am7 D7
weep-ing wil-low tree, weep in sym-pa-thy, bend your branch-es down a-long the ground
G Am7 B♭dim7 G/B C9
and cov-er me. When the sha-dows fall,
Am7(♭5) D7(♯5) G C7 G
bend, oh, wil-low and weep for me.
3

THE WIND BENEATH MY WINGS

WORDS AND MUSIC BY LARRY HENLEY AND JEFF SILBAR

GENTLE ROCK


INTRO:
Bb9
Eb(9)
1
F/A
2
A
VERSE 1:
Bb
Eb(9)
Bb
1. It must have been cold there in my shad - ow, to nev-er have sun -
Eb(9)
CM7
F7SUS
light on your face. You were con - tent to let me shine,
F
CM7
F7SUS
F
that's your way, you al-ways walked a step be - hind.
VERSES 2+3:
Bb
Eb/Bb
Bb
Eb(9)
Bb
2. So, I was the one with all the glo - ry, while you were the
3. It might have ap - peared to go un - no - ticed but I've got it
Eb/Bb
Bb
Eb(9)
CM7
Bb/C
CM7
one with all the strength. A beau - ti - ful face with-out a name
all here in my heart. I want you to know I know the truth,
F7SUS
F
CM7
Bb/C
CM7
for so long a beau - ti - ful smile to hide the
of course I know it, I would be noth - ing with - out
𝄋
B
CHORUS:
F7SUS
F
D/F#
GM
F/Eb
Eb
Bb
pain.
you.
Did you ev - er know that you're my he - ro,

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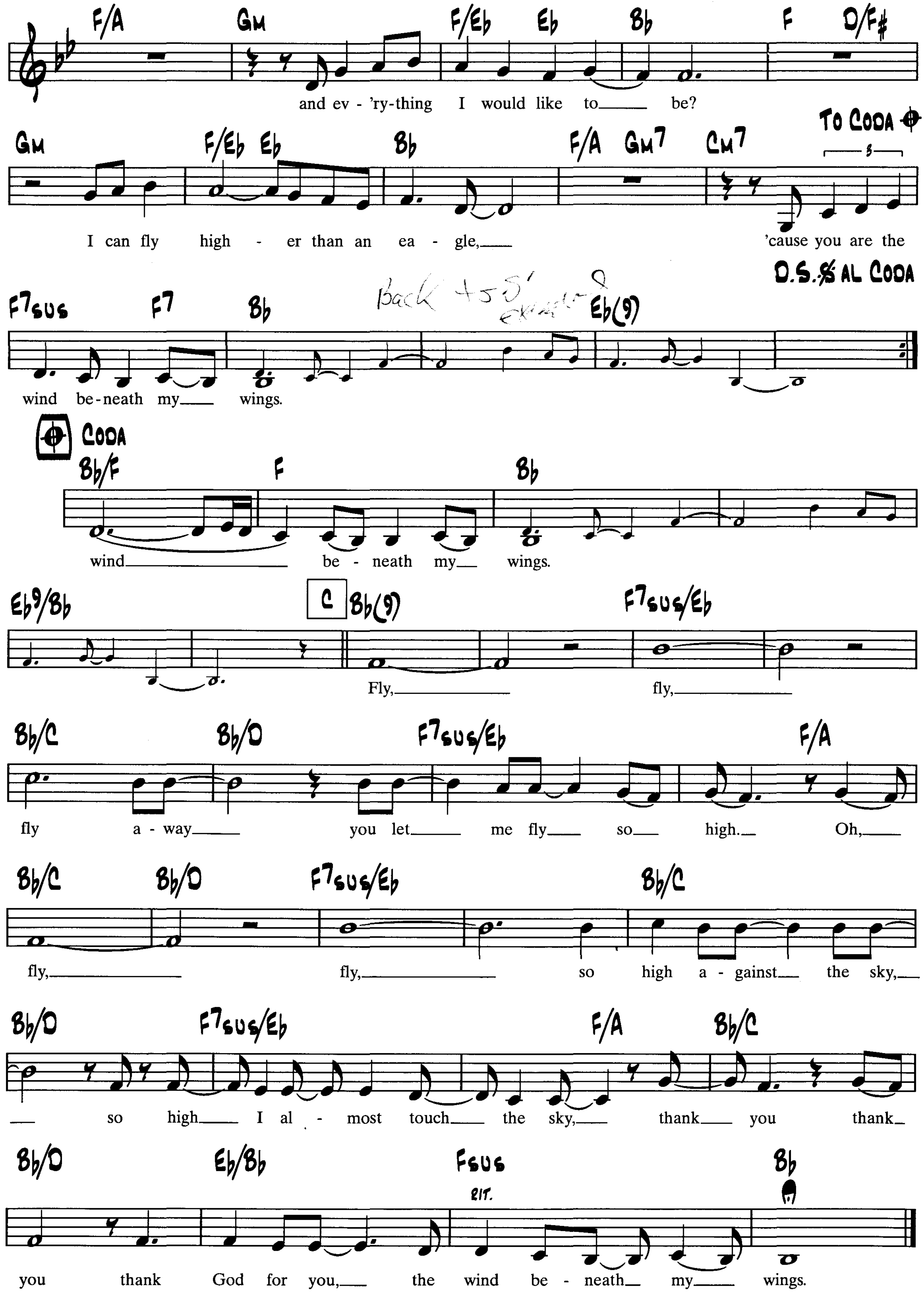
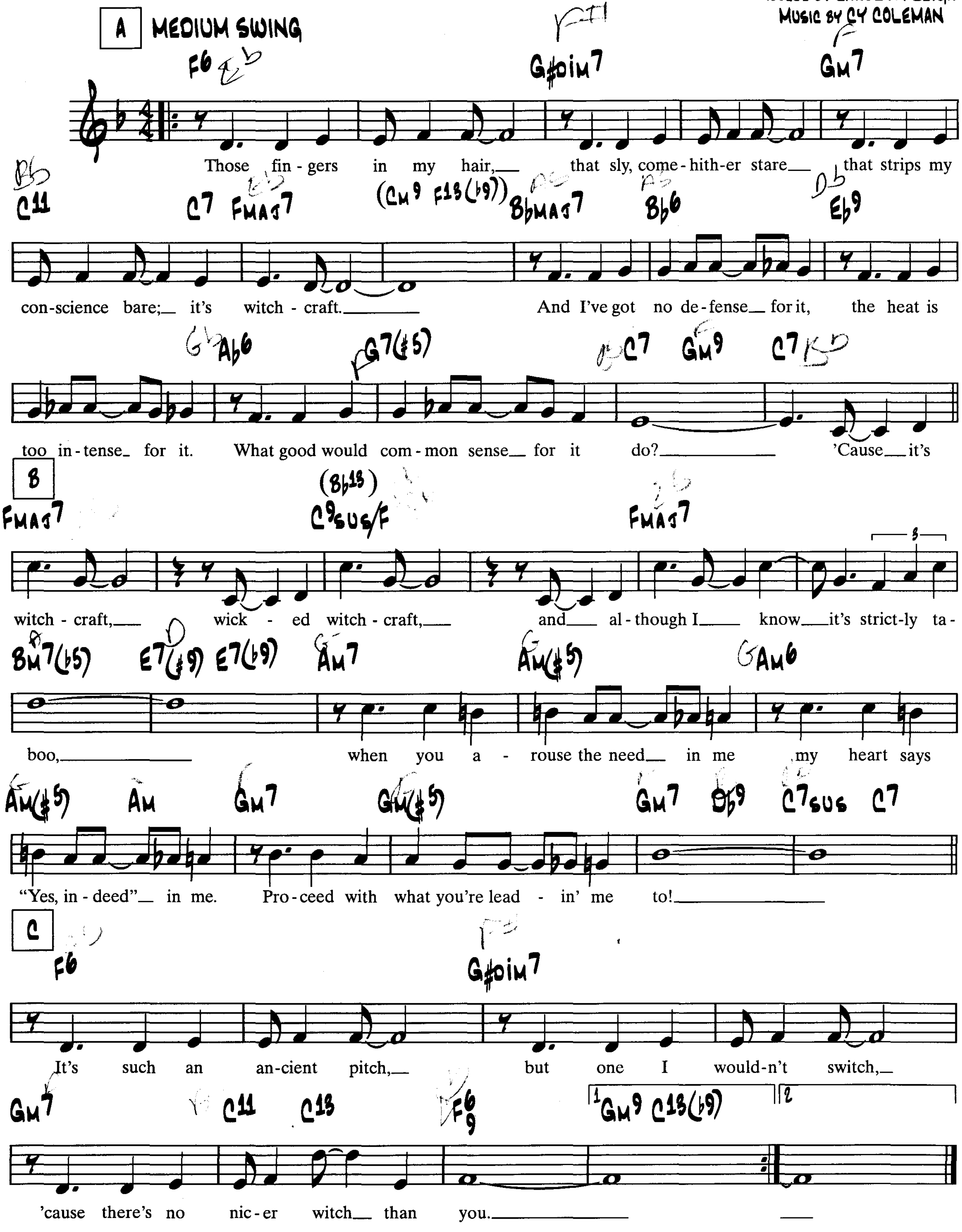

F/A Gm F/Eb Eb Bb F D/F#
and ev - 'ry-thing I would like to be?
Gm F/Eb Eb Bb F/A Gm7 Cm7
TO CODA
3
I can fly high - er than an ea - gle, 'cause you are the
D.S. AL CODA
back to 5'
F7sus F7 Bb Eb(9)
wind be-neath my wings.
CODA
Bb/F F Bb
wind be - neath my wings.
Eb9/Bb C Bb(9) F7sus/Eb
Fly, fly,
Bb/C Bb/D F7sus/Eb F/A
fly a - way you let me fly so high. Oh,
Bb/C Bb/D F7sus/Eb Bb/C
fly, fly, so high a - gainst the sky,
Bb/D F7sus/Eb F/A Bb/C
so high I al - most touch the sky, thank you thank
Bb/D Eb/Bb Fsus Bb
RIT.
you thank God for you, the wind be - neath my wings.

WITCHCRAFT

WORDS BY CAROLYN LEIGH
MUSIC BY CY COLEMAN


A
MEDIUM SWING
F6 G♯dim7 Gm7
Those fin-gers in my hair, that sly, come-hith-er stare that strips my
C11 C7 FMAJ7 (Cm9 F13(♭9)) B♭MAJ7 B♭6 E♭9
con-science bare; it's witch-craft.
And I've got no de-fense for it, the heat is
A♭6 G7(♯5) C7 Gm9 C7
too in-tense for it. What good would com-mon sense for it do?
'Cause it's
B
FMAJ7 C9sus/F (B♭13) FMAJ7
witch-craft, wick-ed witch-craft, and al-though I know it's strict-ly ta-
Bm7(♭5) E7(♯9) E7(♭9) Am7 Am(♯5) Am6
boo, when you a-rouse the need in me my heart says
Am(♯5) Am Gm7 Gm(♯5) Gm7 D♭9 C7sus C7
"Yes, in-deed" in me. Pro-ceed with what you're lead-in' me to!
C
F6 G♯dim7
It's such an an-cient pitch, but one I would-n't switch,
Gm7 C11 C13 F6/9 1 Gm9 C13(♭9) 2
'cause there's no nic-er witch than you.

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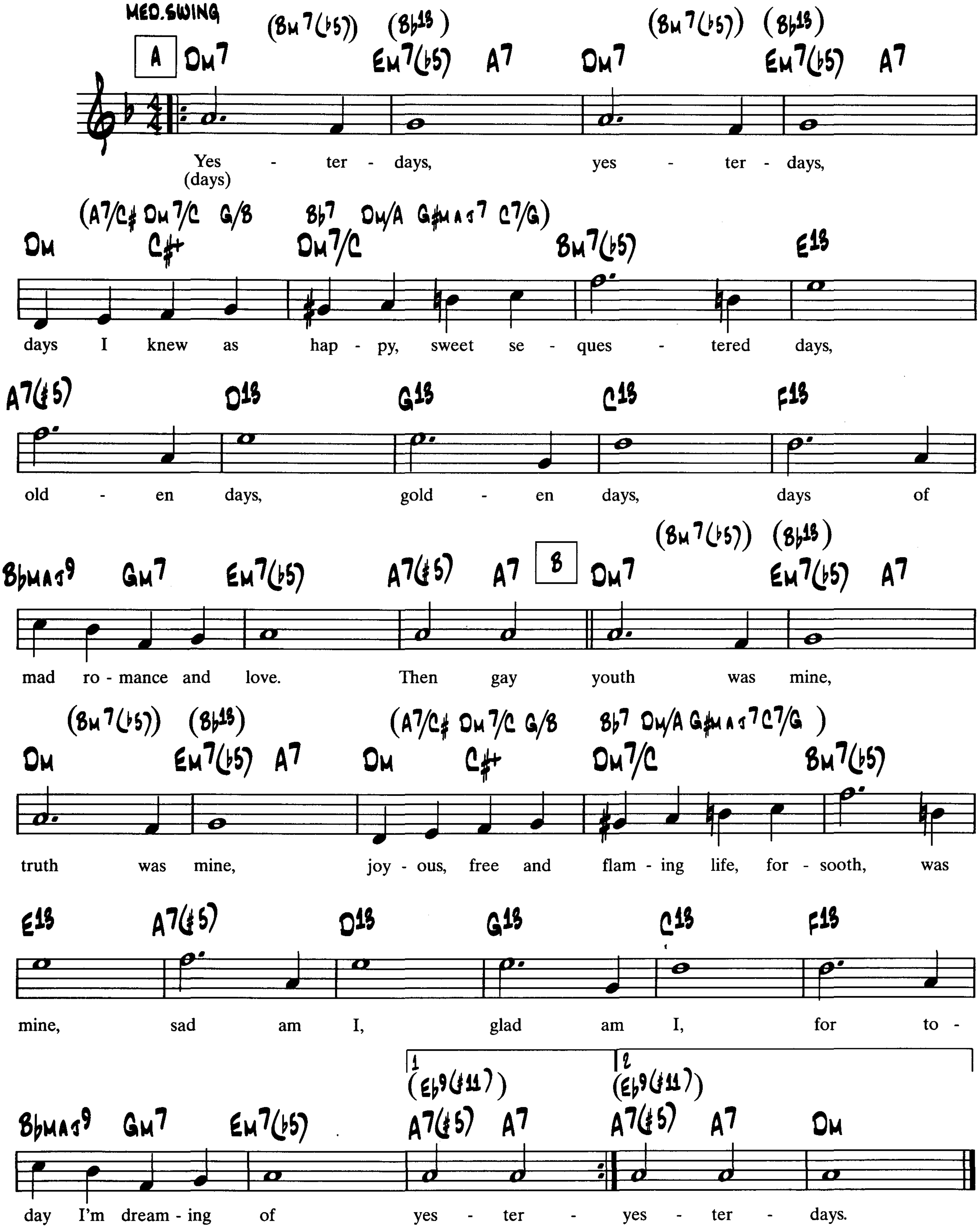
YESTERDAYS

MUSIC BY JEROME KERN
WORDS BY OTTO HARBACH


MED. SWING
A
DM7 (BM7(b5)) EM7(b5) (Bb13) A7 DM7 (BM7(b5)) EM7(b5) (Bb13) A7
Yes - ter - days, yes - ter - days,
(days)
DM (A7/C# DM7/C G/B Bb7 DM/A G#MAJ7 C7/G) C# DM7/C BM7(b5) E13
days I knew as hap - py, sweet se - ques - tered days,
A7(#5) D13 G13 C13 F13
old - en days, gold - en days, days of
BbMAJ9 GM7 EM7(b5) A7(#5) A7
mad ro - mance and love.
B
DM7 (BM7(b5)) EM7(b5) (Bb13) A7
Then gay youth was mine,
DM (BM7(b5)) EM7(b5) (Bb13) A7 DM (A7/C# DM7/C G/B Bb7 DM/A G#MAJ7 C7/G) C# DM7/C BM7(b5)
truth was mine, joy - ous, free and flam - ing life, for - sooth, was
E13 A7(#5) D13 G13 C13 F13
mine, sad am I, glad am I, for to -
BbMAJ9 GM7 EM7(b5)
1 (Eb9(#11)) A7(#5) A7
2 (Eb9(#11)) A7(#5) A7 DM
day I'm dream - ing of yes - ter - yes - ter - days.

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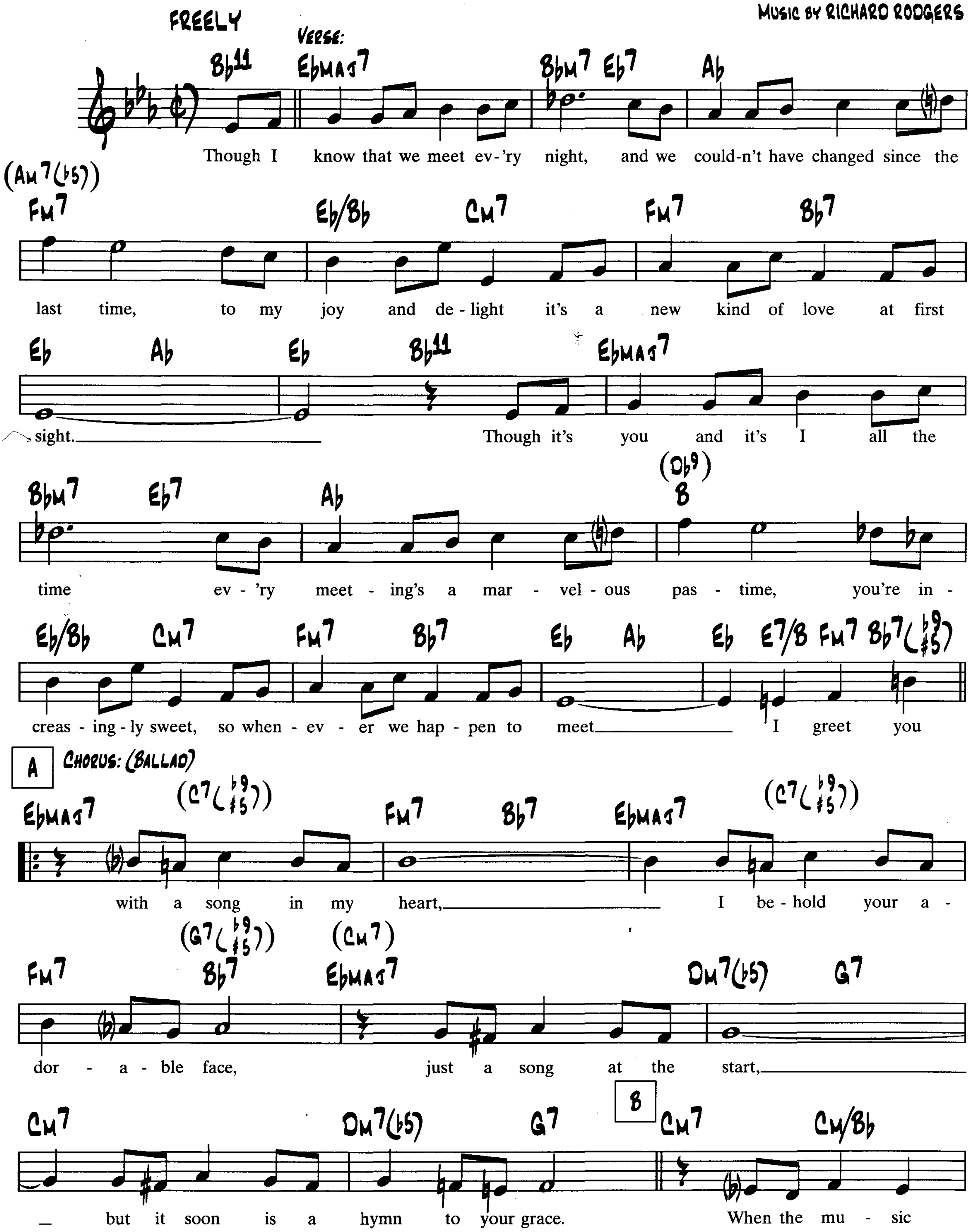
WITH A SONG IN MY HEART

WORDS BY LORENZ HART
MUSIC BY RICHARD RODGERS


FREELY
VERSE:
Bb11 EbMAJ7 BbM7 Eb7 Ab
Though I know that we meet ev-'ry night, and we could-n't have changed since the
(AM7(b5))
FM7 Eb/Bb CM7 FM7 Bb7
last time, to my joy and de-light it's a new kind of love at first
Eb Ab Eb Bb11 EbMAJ7
sight. Though it's you and it's I all the
BbM7 Eb7 Ab (Db9) B
time ev-'ry meet-ing's a mar-vel-ous pas-time, you're in-
Eb/Bb CM7 FM7 Bb7 Eb Ab Eb E7/B FM7 Bb7(b9 #5)
creas-ing-ly sweet, so when-ev-er we hap-pen to meet I greet you
A
CHORUS: (BALLAD)
EbMAJ7 (C7(b9 #5)) FM7 Bb7 EbMAJ7 (C7(b9 #5))
with a song in my heart, I be-hold your a-
FM7 (G7(b9 #5)) Bb7 (CM7) EbMAJ7 DM7(b5) G7
dor-a-ble face, just a song at the start,
B
CM7 DM7(b5) G7 CM7 CM/Bb
but it soon is a hymn to your grace. When the mu-sic

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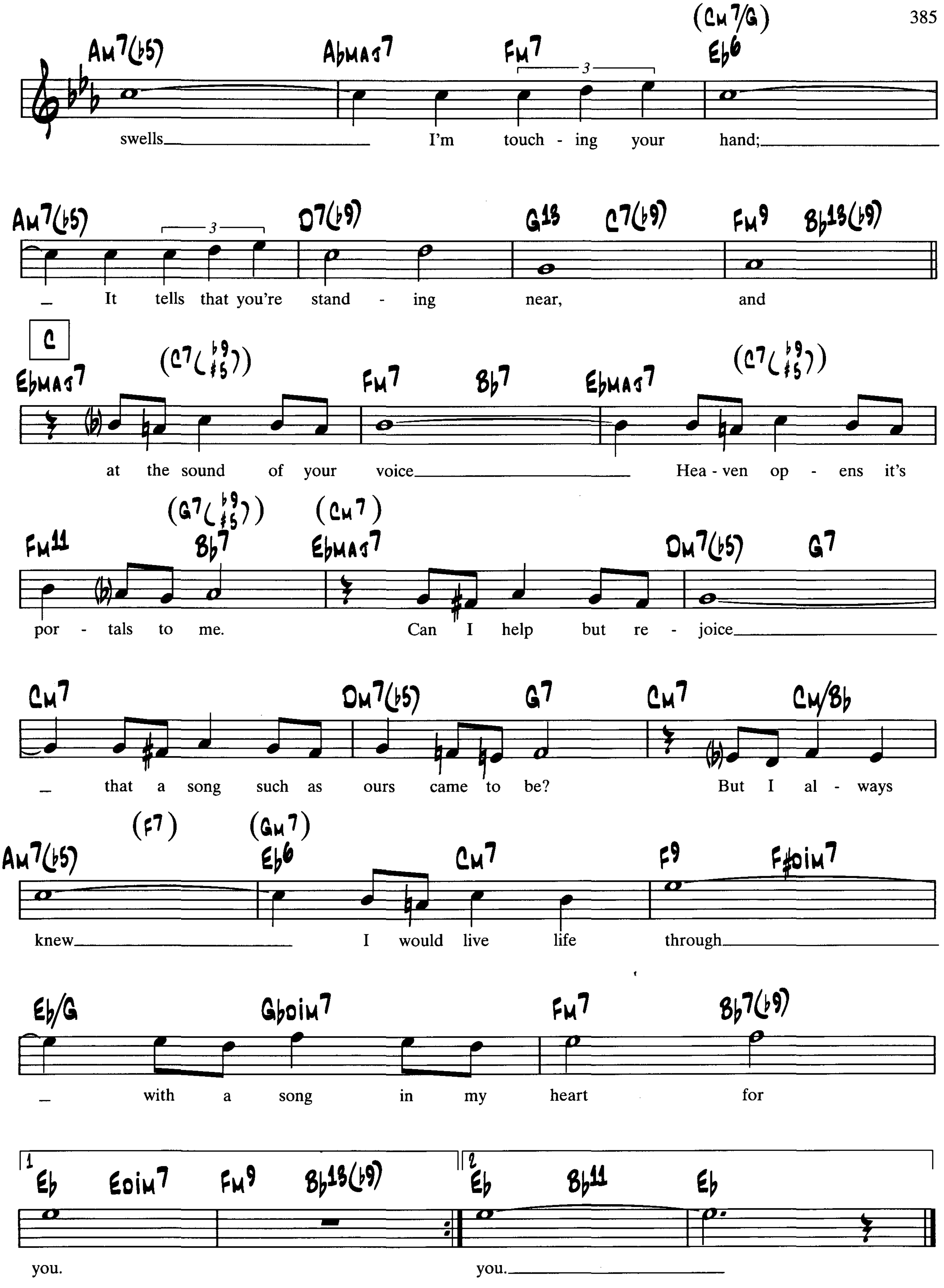
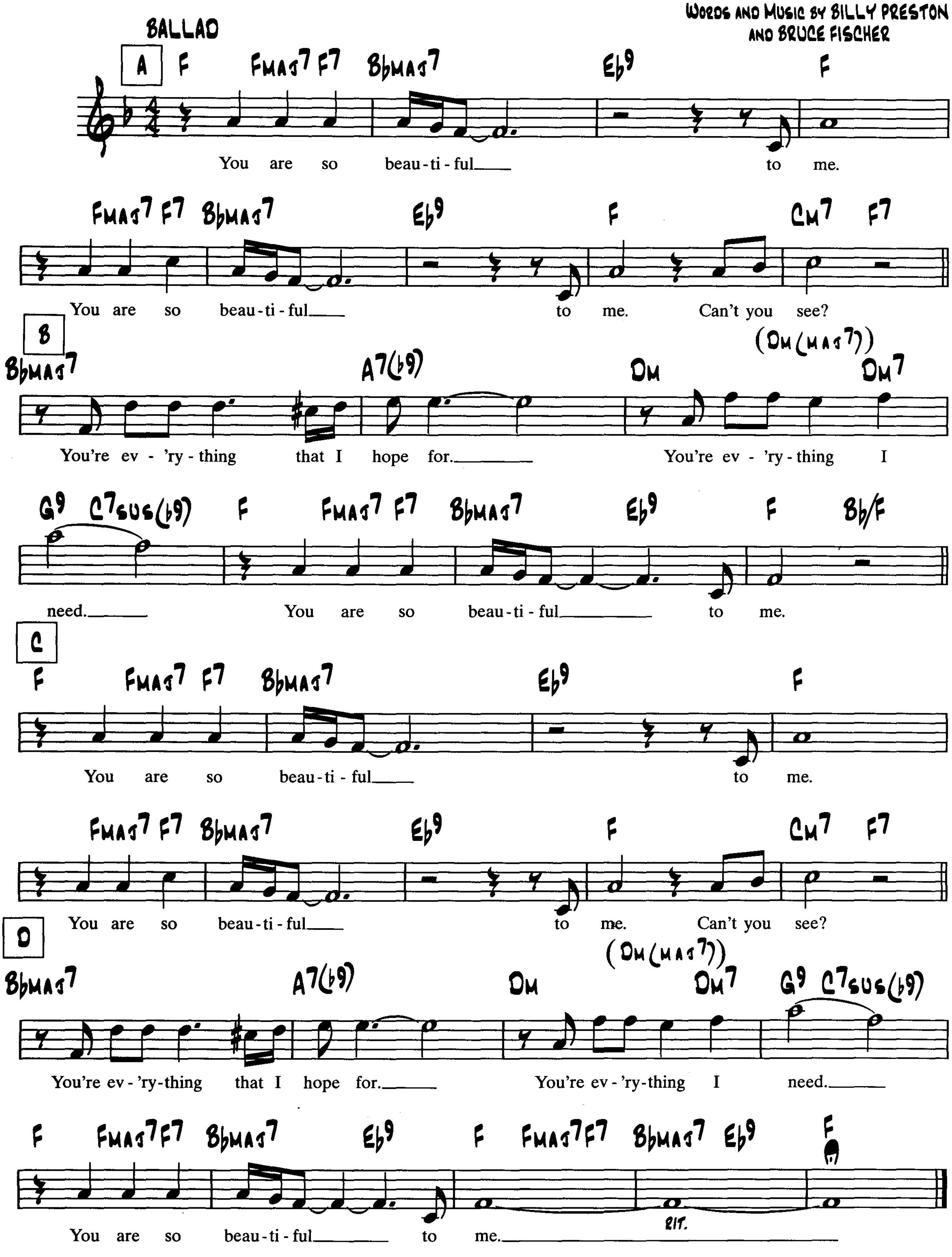

Am7(b5) Abmaj7 Fm7 (Cm7/G) Eb6
swells I'm touch - ing your hand;
Am7(b5) D7(b9) G13 C7(b9) Fm9 Bb13(b9)
It tells that you're stand - ing near, and
C
Ebmaj7 (C7(b9 #5)) Fm7 Bb7 Ebmaj7 (C7(b9 #5))
at the sound of your voice Hea - ven op - ens it's
Fm11 (G7(b9 #5)) Bb7 (Cm7) Ebmaj7 Dm7(b5) G7
por - tals to me. Can I help but re - joice
Cm7 Dm7(b5) G7 Cm7 Cm/Bb
that a song such as ours came to be? But I al - ways
Am7(b5) (F7) (Gm7) Eb6 Cm7 F9 F#dim7
knew I would live life through
Eb/G Gbdim7 Fm7 Bb7(b9)
with a song in my heart for
1 Eb Edim7 Fm9 Bb13(b9)
you.
2 Eb Bb11 Eb
you.

YOU ARE SO BEAUTIFUL

WORDS AND MUSIC BY BILLY PRESTON
AND BRUCE FISCHER


BALLAD
A
F FMAJ7 F7 BbMAJ7 Eb9 F
You are so beau-ti-ful to me.
FMAJ7 F7 BbMAJ7 Eb9 F CM7 F7
You are so beau-ti-ful to me. Can't you see?
B
BbMAJ7 A7(b9) DM (DM(MAJ7)) DM7
You're ev-'ry-thing that I hope for. You're ev-'ry-thing I
G9 C7SUS(b9) F FMAJ7 F7 BbMAJ7 Eb9 F Bb/F
need. You are so beau-ti-ful to me.
C
F FMAJ7 F7 BbMAJ7 Eb9 F
You are so beau-ti-ful to me.
FMAJ7 F7 BbMAJ7 Eb9 F CM7 F7
You are so beau-ti-ful to me. Can't you see?
D
BbMAJ7 A7(b9) DM (DM(MAJ7)) DM7 G9 C7SUS(b9)
You're ev-'ry-thing that I hope for. You're ev-'ry-thing I need.
F FMAJ7F7 BbMAJ7 Eb9 F FMAJ7F7 BbMAJ7 Eb9 F
You are so beau-ti-ful to me.
RIT.

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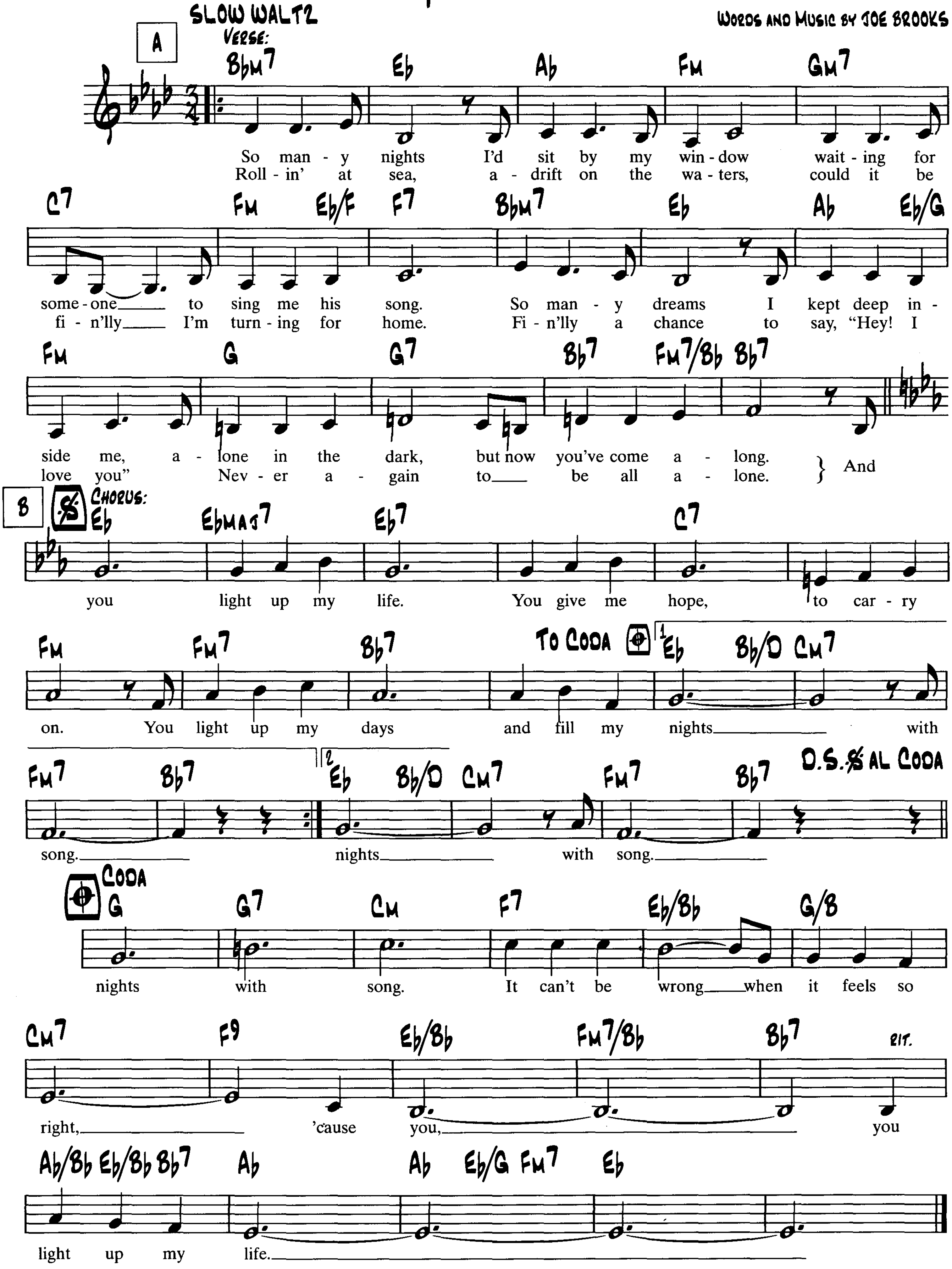
YOU LIGHT UP MY LIFE

WORDS AND MUSIC BY JOE BROOKS


SLOW WALTZ
A
VERSE:
Bbm7 Eb Ab Fm Gm7
So man - y nights I'd sit by my win - dow wait - ing for
Roll - in' at sea, a - drift on the wa - ters, could it be
C7 Fm Eb/F F7 Bbm7 Eb Ab Eb/G
some - one to sing me his song. So man - y dreams I kept deep in -
fi - n'lly I'm turn - ing for home. Fi - n'lly a chance to say, "Hey! I
Fm G G7 Bb7 Fm7/Bb Bb7
side me, a - lone in the dark, but now you've come a - long.
love you" Nev - er a - gain to be all a - lone.
And
B
CHORUS:
Eb Ebmaj7 Eb7 C7
you light up my life. You give me hope, to car - ry
Fm Fm7 Bb7 TO CODA 1. Eb Bb/D Cm7
on. You light up my days and fill my nights with
Fm7 Bb7 2. Eb Bb/D Cm7 Fm7 Bb7 D.S. AL CODA
song. nights with song.
CODA
G G7 Cm F7 Eb/Bb G/B
nights with song. It can't be wrong when it feels so
Cm7 F9 Eb/Bb Fm7/Bb Bb7 RIT.
right, 'cause you, you
Ab/Bb Eb/Bb Bb7 Ab Ab Eb/G Fm7 Eb
light up my life.

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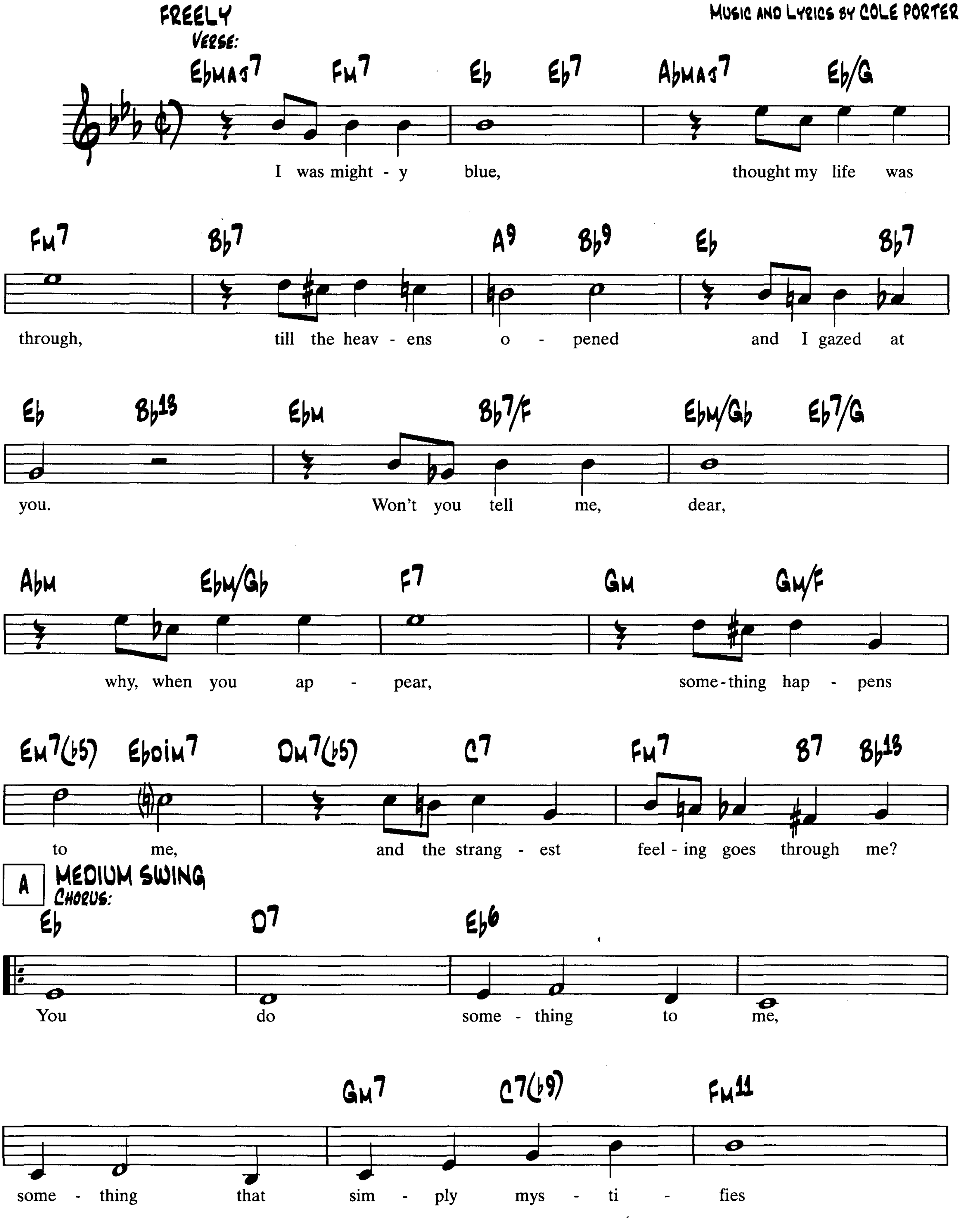
YOU DO SOMETHING TO ME

Music and Lyrics by COLE PORTER


FREELY
VERSE:
Ebmaj7 Fm7 Eb Eb7 Abmaj7 Eb/G
I was might - y blue, thought my life was
Fm7 Bb7 A9 Bb9 Eb Bb7
through, till the heav - ens o - pened and I gazed at
Eb Bb13 Ebm Bb7/F Ebm/Gb Eb7/G
you. Won't you tell me, dear,
Abm Ebm/Gb F7 Gm Gm/F
why, when you ap - pear, some-thing hap - pens
Em7(b5) Ebdim7 Dm7(b5) C7 Fm7 B7 Bb13
to me, and the strang - est feel - ing goes through me?
A
MEDIUM SWING
CHORUS:
Eb D7 Eb6
You do some - thing to me,
Gm7 C7(b9) Fm11
some - thing that sim - ply mys - ti - fies

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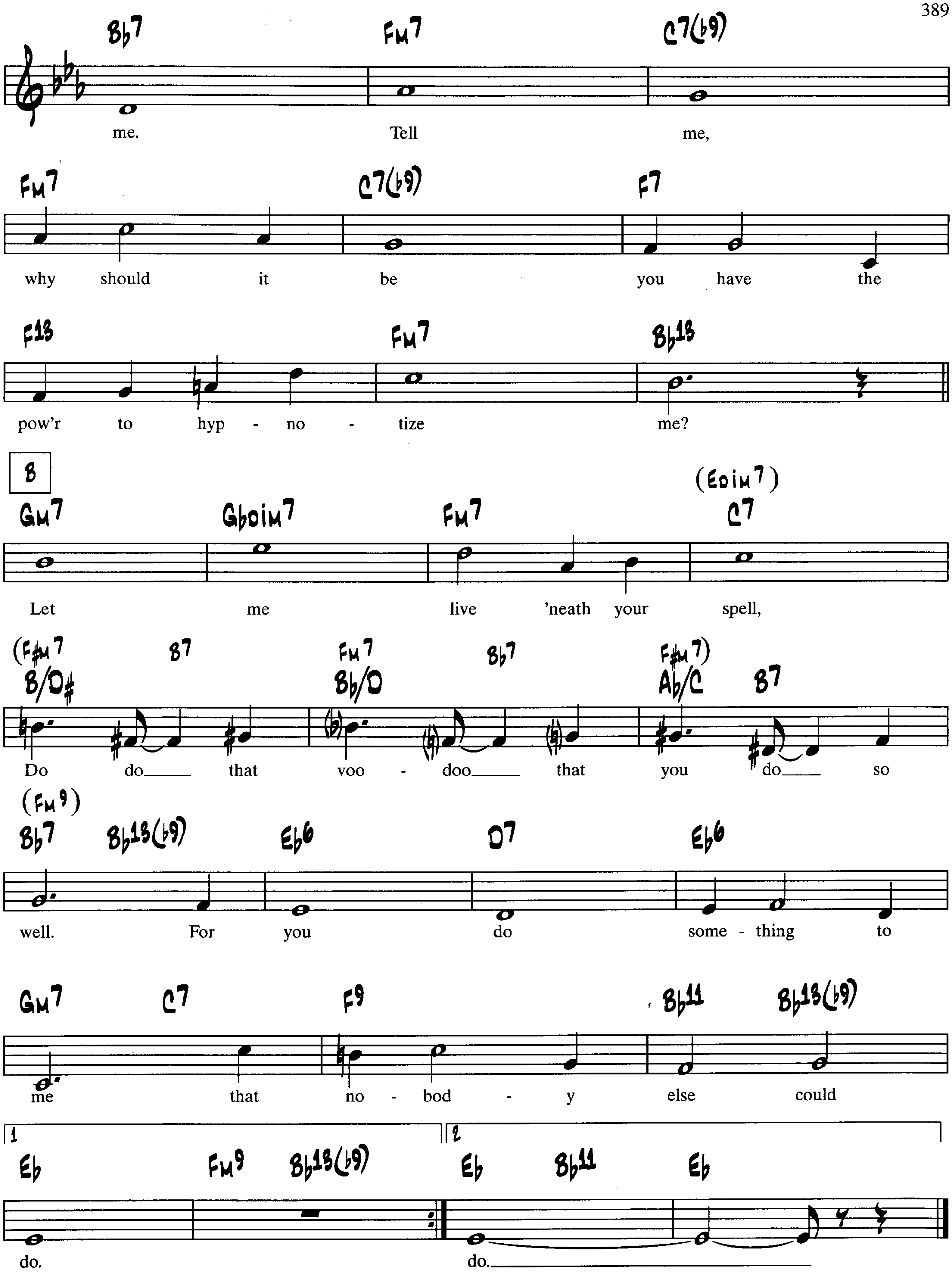
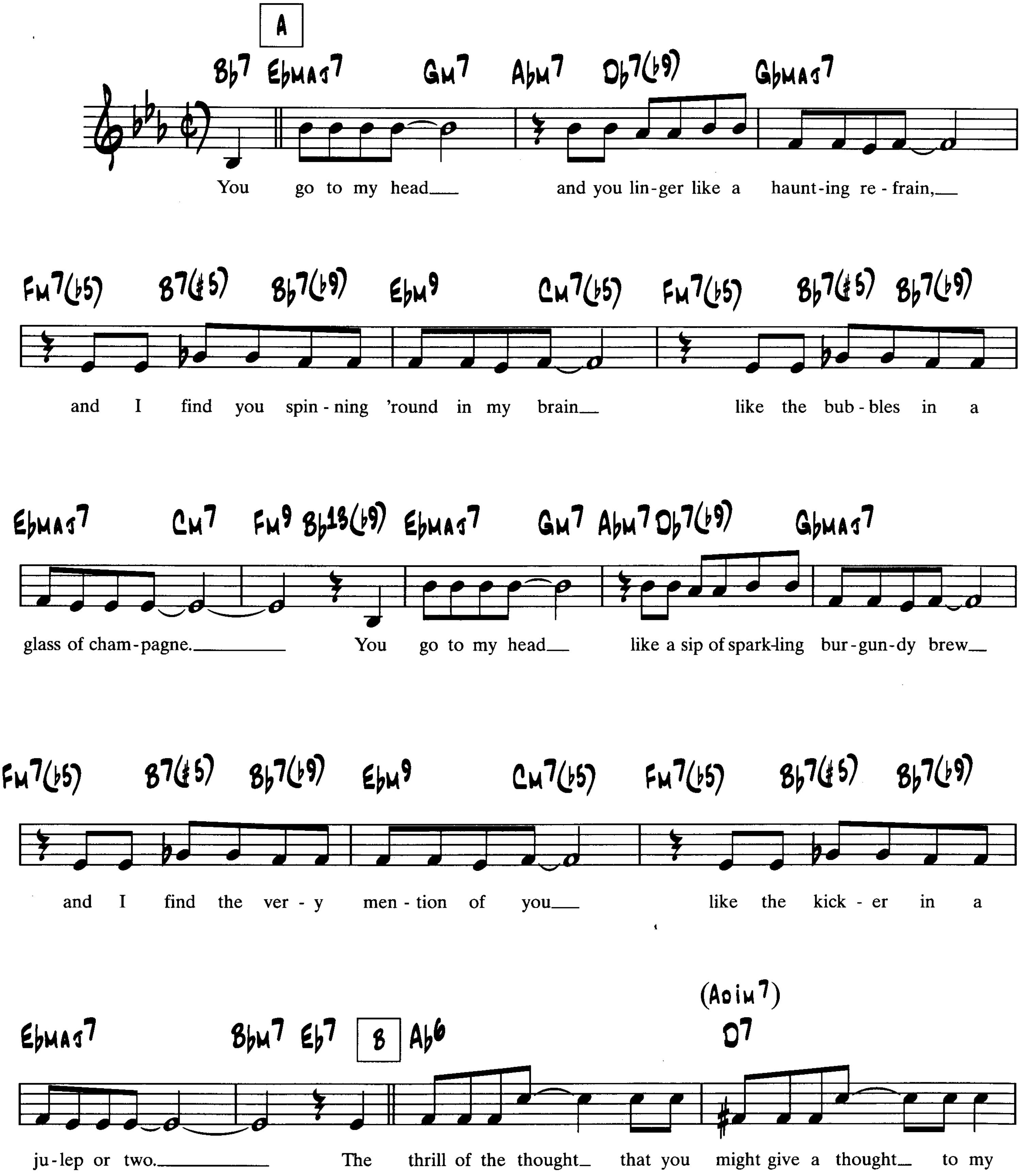

Bb7 FM7 C7(b9)
me. Tell me,
FM7 C7(b9) F7
why should it be you have the
F13 FM7 Bb13
pow'r to hyp - no - tize me?
8
GM7 Gbdim7 FM7 (Edim7) C7
Let me live 'neath your spell,
(F#M7 B7 FM7 Bb7 F#M7)
B/D# Bb/D Ab/C B7
Do do that voo - doo that you do so
(FM9)
Bb7 Bb13(b9) Eb6 D7 Eb6
well. For you do some - thing to
GM7 C7 F9 Bb11 Bb13(b9)
me that no - bod - y else could
1 2
Eb FM9 Bb13(b9) Eb Bb11 Eb
do. do.

YOU GO TO MY HEAD

WORDS BY HAVEN GILLESPIE
MUSIC BY J. FRED COOTS

MEDIUM OR BALLAD


A
Bb7 EbMAJ7 GM7 AbM7 Db7(b9) GbMAJ7
You go to my head and you lin-ger like a haunt-ing re-frain,
FM7(b5) B7(#5) Bb7(b9) EbM9 CM7(b5) FM7(b5) Bb7(#5) Bb7(b9)
and I find you spin-ning 'round in my brain like the bub-bles in a
EbMAJ7 CM7 FM9 Bb13(b9) EbMAJ7 GM7 AbM7 Db7(b9) GbMAJ7
glass of cham-pagne. You go to my head like a sip of spark-ling bur-gun-dy brew
FM7(b5) B7(#5) Bb7(b9) EbM9 CM7(b5) FM7(b5) Bb7(#5) Bb7(b9)
and I find the ver-y men-tion of you like the kick-er in a
EbMAJ7 BbM7 Eb7 B Ab6 (ADIM7) D7
ju-lep or two. The thrill of the thought that you might give a thought to my

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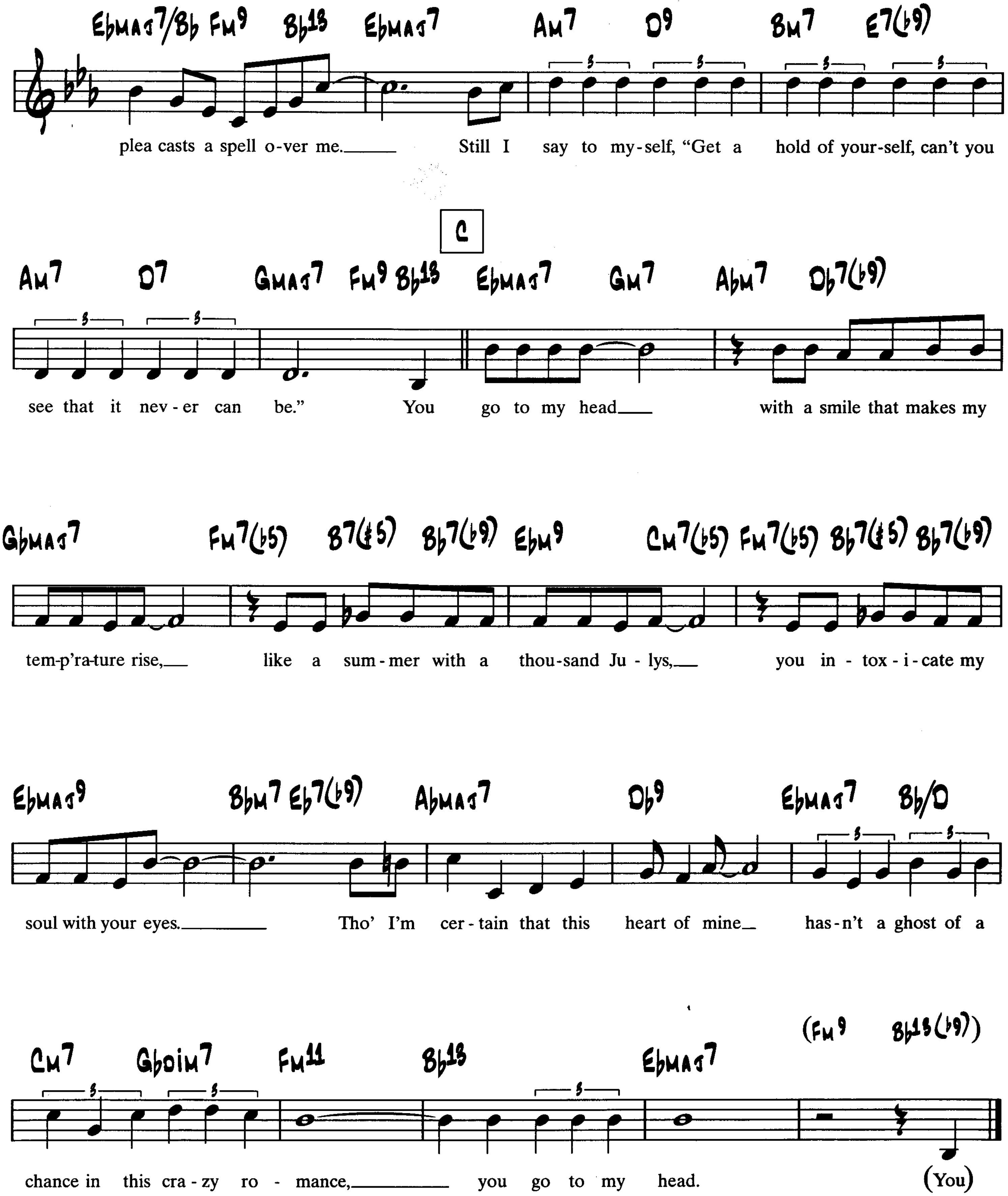
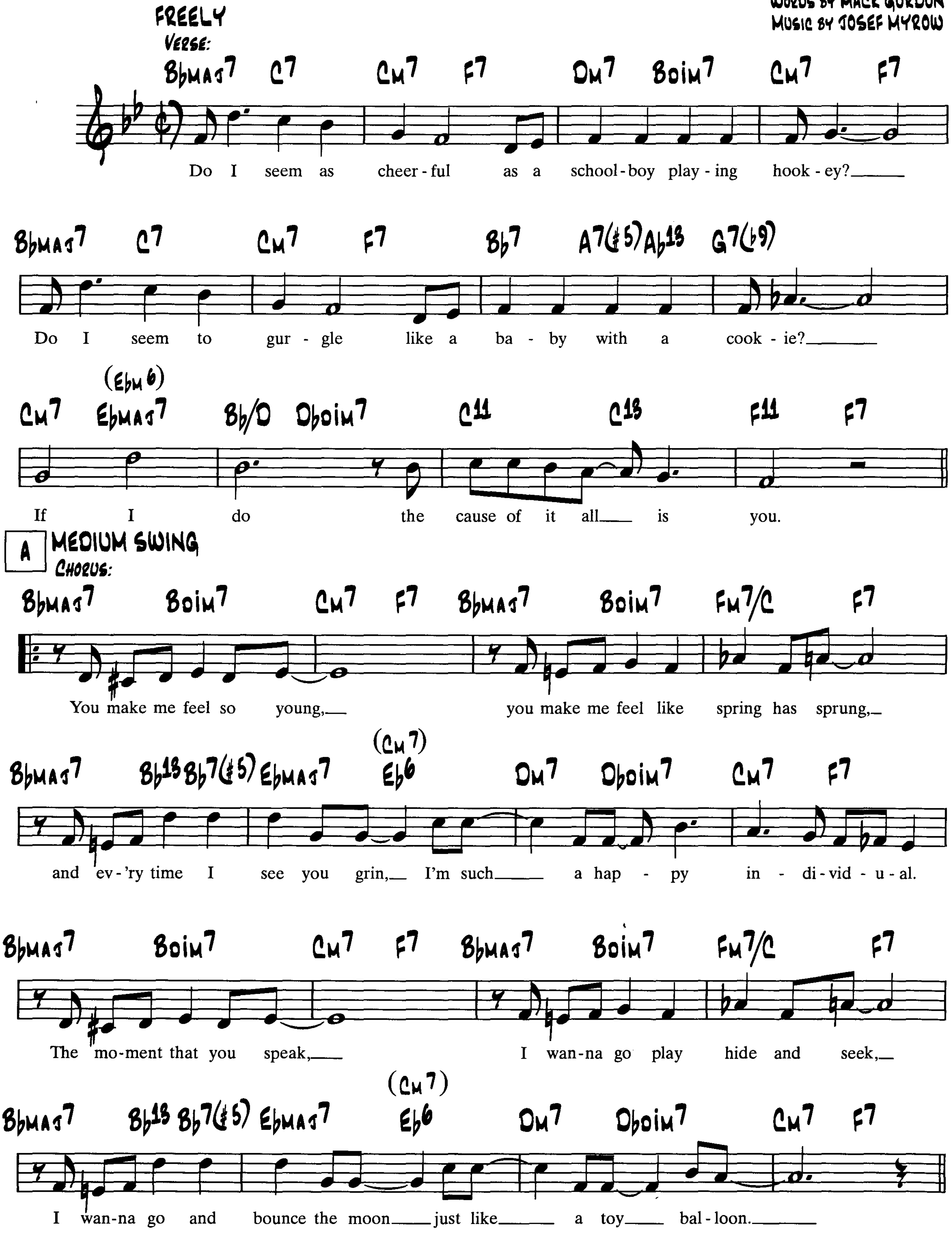

EbMA7/Bb FM9 Bb13 EbMA7 AM7 D9 BM7 E7(b9)
plea casts a spell o-ver me. Still I say to my-self, "Get a hold of your-self, can't you
C
AM7 D7 GMA7 FM9 Bb13 EbMA7 GM7 AbM7 Db7(b9)
see that it nev-er can be." You go to my head with a smile that makes my
GbMA7 FM7(b5) B7(#5) Bb7(b9) EbM9 CM7(b5) FM7(b5) Bb7(#5) Bb7(b9)
tem-p'ra-ture rise, like a sum-mer with a thou-sand Ju-lys, you in-tox-i-cate my
EbMA9 BbM7 Eb7(b9) AbMA7 Db9 EbMA7 Bb/D
soul with your eyes. Tho' I'm cer-tain that this heart of mine has-n't a ghost of a
CM7 GbDIM7 FM11 Bb13 EbMA7 (FM9 Bb13(b9))
chance in this cra-zy ro-mance, you go to my head. (You)

YOU MAKE ME FEEL SO YOUNG

WORDS BY MACK GORDON
MUSIC BY JOSEF MYROW


FREELY
VERSE:
BbMA7 C7 CM7 F7 DM7 BoIM7 CM7 F7
Do I seem as cheer-ful as a school-boy play-ing hook-ey?
BbMA7 C7 CM7 F7 Bb7 A7(#5) Ab13 G7(b9)
Do I seem to gur-gle like a ba-by with a cook-ie?
CM7 (EbM6) EbMA7 Bb/D DboIM7 C11 C13 F11 F7
If I do the cause of it all is you.
A
MEDIUM SWING
CHORUS:
BbMA7 BoIM7 CM7 F7 BbMA7 BoIM7 FM7/C F7
You make me feel so young, you make me feel like spring has sprung,
BbMA7 Bb13 Bb7(#5) EbMA7 (CM7) Eb6 DM7 DboIM7 CM7 F7
and ev-'ry time I see you grin, I'm such a hap-py in-di-vid-u-al.
BbMA7 BoIM7 CM7 F7 BbMA7 BoIM7 FM7/C F7
The mo-ment that you speak, I wan-na go play hide and seek,
BbMA7 Bb13 Bb7(#5) EbMA7 (CM7) Eb6 DM7 DboIM7 CM7 F7
I wan-na go and bounce the moon just like a toy bal-loon.

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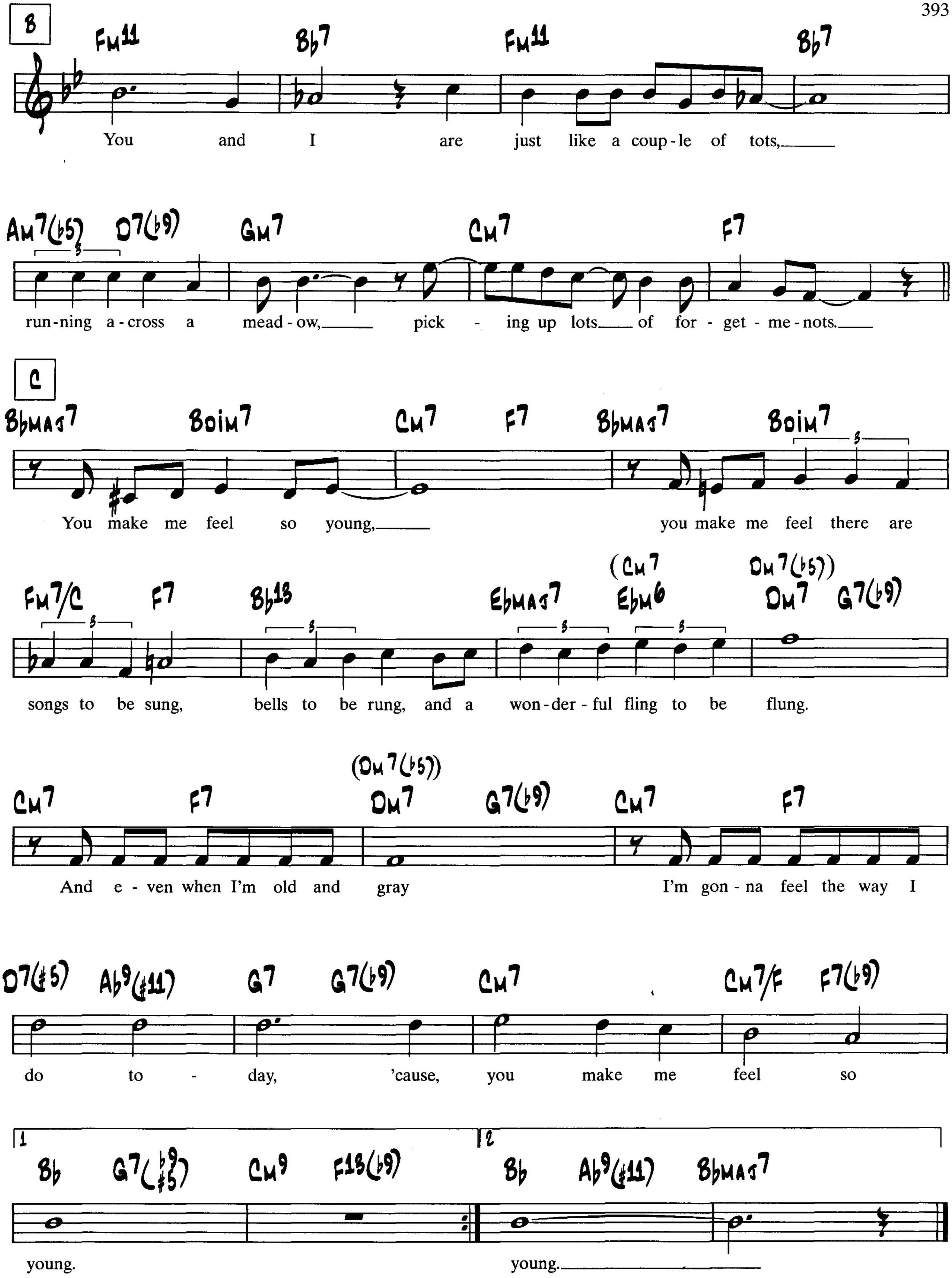
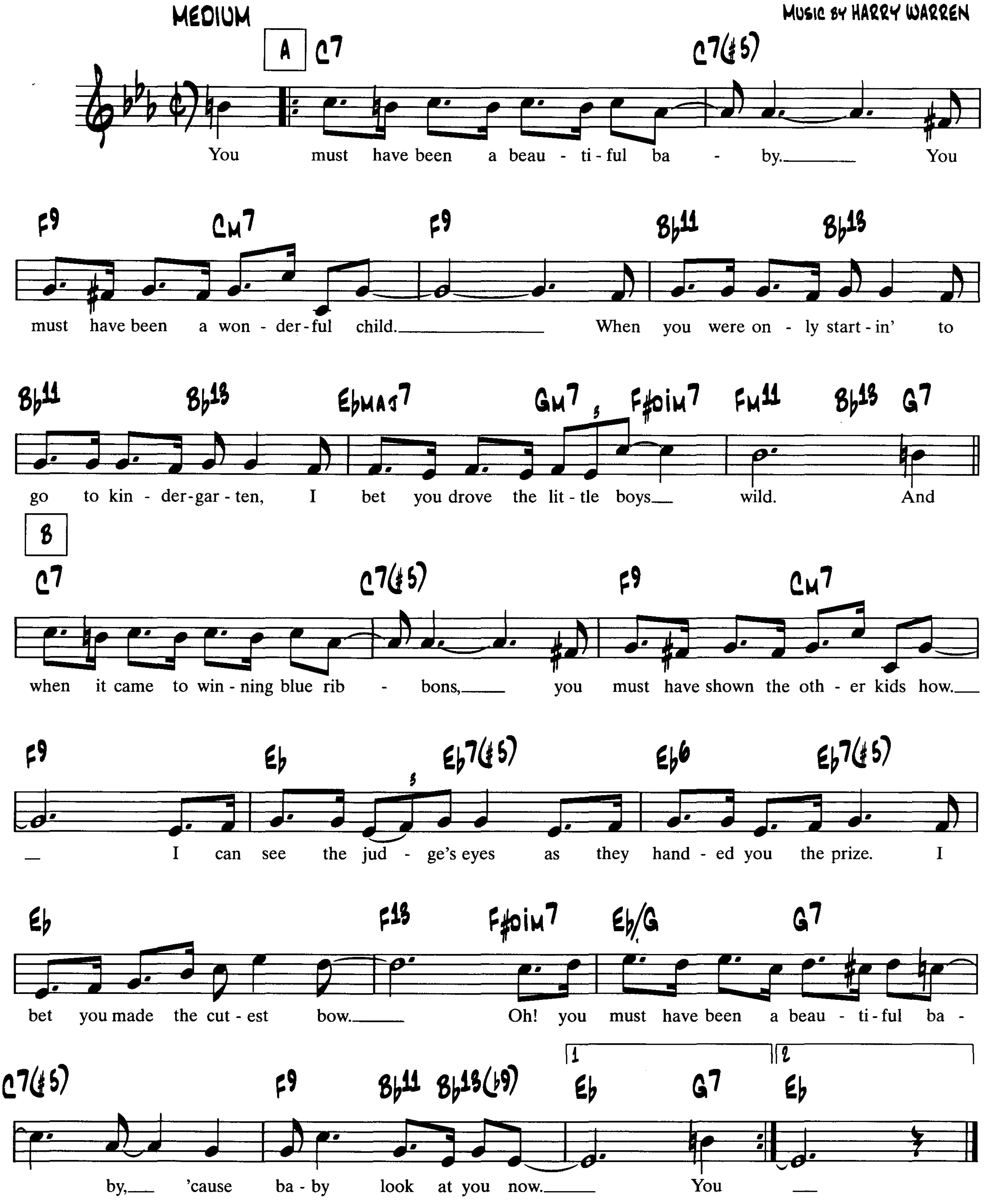

B
Fm11 Bb7 Fm11 Bb7
You and I are just like a coup-le of tots,
Am7(b5) D7(b9) Gm7 Cm7 F7
run-ning a-cross a mead-ow, pick - ing up lots of for - get - me-nots.
C
BbMaj7 Boim7 Cm7 F7 BbMaj7 Boim7
You make me feel so young, you make me feel there are
Fm7/C F7 Bb13 EbMaj7 (Cm7 Ebm6 Dm7(b5)) Dm7 G7(b9)
songs to be sung, bells to be rung, and a won-der-ful fling to be flung.
Cm7 F7 (Dm7(b5)) Dm7 G7(b9) Cm7 F7
And e - ven when I'm old and gray I'm gon-na feel the way I
D7(#5) Ab9(#11) G7 G7(b9) Cm7 Cm7/F F7(b9)
do to - day, 'cause, you make me feel so
1 Bb G7(b9 #5) Cm9 F13(b9)
young.
2 Bb Ab9(#11) BbMaj7
young.

YOU MUST HAVE BEEN A BEAUTIFUL BABY

WORDS BY JOHNNY MERCER
MUSIC BY HARRY WARREN


MEDIUM
A
C7 C7(♯5)
You must have been a beau - ti - ful ba - by. You
F9 Cm7 F9 B♭11 B♭13
must have been a won - der - ful child. When you were on - ly start - in' to
B♭11 B♭13 E♭maj7 Gm7 F♯dim7 Fm11 B♭13 G7
go to kin - der - gar - ten, I bet you drove the lit - tle boys wild. And
B
C7 C7(♯5) F9 Cm7
when it came to win - ning blue rib - bons, you must have shown the oth - er kids how.
F9 E♭ E♭7(♯5) E♭6 E♭7(♯5)
I can see the jud - ge's eyes as they hand - ed you the prize. I
E♭ F13 F♯dim7 E♭/G G7
bet you made the cut - est bow. Oh! you must have been a beau - ti - ful ba -
C7(♯5) F9 B♭11 B♭13(♭9) 1 E♭ G7 2 E♭
by, 'cause ba - by look at you now. You

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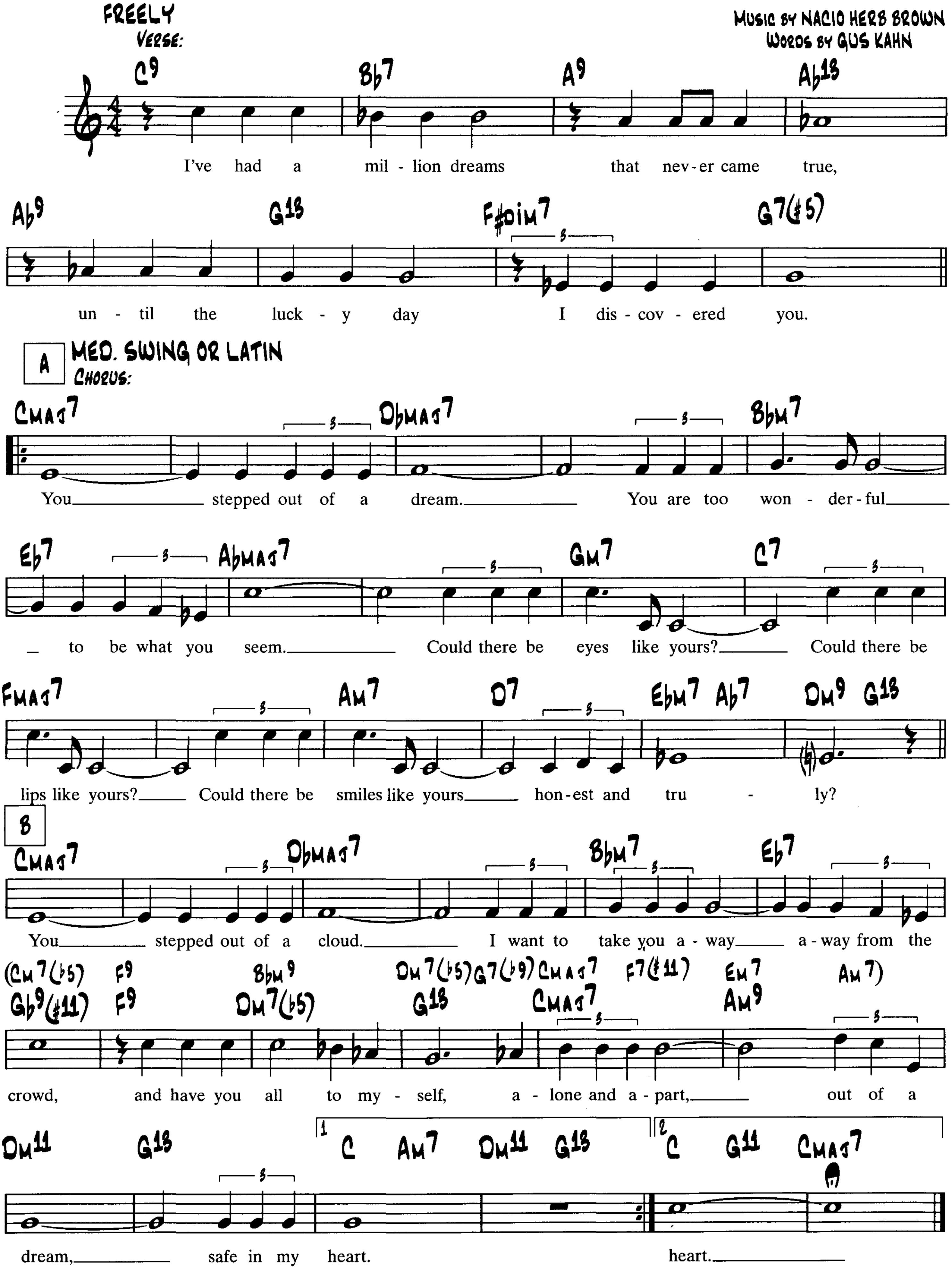
YOU STEPPED OUT OF A DREAM

MUSIC BY NACIO HERB BROWN
WORDS BY GUS KAHN


FREELY
VERSE:
C9 Bb7 A9 Ab13
I've had a mil - lion dreams that nev-er came true,
Ab9 G13 F#dim7 G7(#5)
un - til the luck - y day I dis - cov - ered you.
A MED. SWING OR LATIN
CHORUS:
CMAJ7 DbMAJ7 BbM7
You stepped out of a dream. You are too won - der-ful
Eb7 AbMAJ7 GM7 C7
to be what you seem. Could there be eyes like yours? Could there be
FMAJ7 AM7 D7 EbM7 Ab7 DM9 G13
lips like yours? Could there be smiles like yours hon-est and tru - ly?
B
CMAJ7 DbMAJ7 BbM7 Eb7
You stepped out of a cloud. I want to take you a - way a-way from the
(CM7(b5) F9 BbM9 DM7(b5) G7(b9) CMAJ7 F7(#11) EM7 AM7)
Gb9(#11) F9 DM7(b5) G13 CMAJ7 AM9
crowd, and have you all to my - self, a - lone and a - part, out of a
DM11 G13 1 C AM7 DM11 G13 2 C G11 CMAJ7
dream, safe in my heart. heart.

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Discography

Following are some suggested recordings of the songs contained in this book.

AFTER YOU
The Complete Helen Merrill on Mercury (Box) Mercury

AIN'T MISBEHAVIN'
Louis Armstrong (Okeh), Fats Waller (Victor), Nat King Cole (Capitol), Stephane Grappelli (Vanguard)

AIN'T SHE SWEET
The Beatles (Atco), Erroll Garner (Columbia), Stephane Grappelli (Classic Jazz)

AL DI LA
Emilio Pericoli (Warner Bros.), Connie Francis (MGM), Ray Charles (Command), Jerry Vale (Columbia)

ALICE IN WONDERLAND
Bill Evans/Sunday at the Village Vanguard (Fantasy), Dave Brubeck/Dave Digs Disney

ALL OF YOU
Dionne Warwick Sings Cole Porter (ARI), Fred Astaire at MGM (RHI), Sammy Davis Jr./The Decca Years (MCA), Frank Sinatra (Reprise)

ALL OR NOTHING AT ALL
The Complete Reprise Studio Recordings (Reprise)

ALL THE THINGS YOU ARE
Thelonious Monk/Live at the It Club—Complete, Paul Desmond/Gerry Mulligan

ALL THE WAY
Frank Sinatra/The Complete Reprise Studio Recordings (Reprise)

ALL THROUGH THE NIGHT
Ella Fitzgerald/Cole Porter Songbooks Vols. 1 & 2 (DHL), The Music of Johnny Mathis: A Personal Collection (Box) (Legacy)

ALMOST LIKE BEING IN LOVE
Brigadoon/Original Cast (RVC)
Frank Sinatra/The Capitol Years (Capitol)

AM I BLUE
Ray Charles/Genius & Soul: The 50th Anniversary Collection (Box) (Rhino)

ANYTHING GOES
Ella Fitzgerald Sings the Cole Porter Songbook (Verve), Tony Bennett With the Count Basie Orchestra

APRIL IN PARIS
Count Basie/April in Paris (Verve), Ultimate Charlie Parker (VRV), Sinatra Sings His Greatest Hits (Legacy)

AS TIME GOES BY
Cigar Classics: Vol. 1—The Standards—Dooley Wilson (HIPO)

AT LAST
20th Century Masters: The Millennium Collection: The Best of Etta James (MCA), Nat King Cole/Love Is the Thing (Capitol)

AT LONG LAST LOVE
Frank Sinatra/The Complete Reprise Studio Recordings (Box) (Reprise)

A-TISKET, A-TASKET
Ella Fitzgerald/First Lady of Song

AUTUMN IN NEW YORK
Ella Fitzgerald/The Best Is Yet to Come (OJC), The Capitol Years (Capitol)

BE A CLOWN
American Songbook Series: Cole Porter, Judy Garland and Gene Kelly (SMC)

BEGIN THE BEGUINE
Ella Fitzgerald Sings the Cole Porter Songbook (Verve), Tony Bennett/The Beat of My Heart (TNK)

BEI MIR BIST DU SCHON
The Andrews Sisters Greatest Hits: The 60th Anniversary Collection (MCA)

BESS, YOU IS MY WOMAN NOW
The Complete Ella Fitzgerald & Louis Armstrong on Verve (Verve)

THE BEST IS YET TO COME
The Very Best of Frank Sinatra (Reprise)

THE BEST THINGS IN LIFE ARE FREE
Ink Spots/Sincerely Yours (MSP)

BETWEEN THE DEVIL AND THE DEEP BLUE SEA
Benny Goodman/The King of Swing (MSM), Louis Armstrong/Portrait of the Artist as a Young Man (Legacy), Tony Bennett/Who Can I Turn To (TNK)

BEWITCHED (Bothered and Bewildered)
Frank Sinatra/The Complete Reprise Studio Recordings (Box) (Reprise)

BIDIN' MY TIME
Ella Fitzgerald/Gershwin Songbook (Verve), Johnny Hartman/Unforgettable (GRPI)

BILL BAILEY, WON'T YOU PLEASE COME HOME?
Duke Ellington/Live at Newport (Legacy)
The Bobby Darin Story (Atlantic)

BIRTH OF THE BLUES
Sinatra Sings His Greatest Hits (Legacy)

BLUE MOON
Ella Fitzgerlad/Rodgers & Hart Songbook Vol. 2 (Verve)

THE BLUE ROOM
Ella Fitzgerald/Rodgers & Hart Songbook Vol. 1 (Verve)

BLUES IN THE NIGHT (My Mama Done Tol' Me)
Dinah Shore (Bluebird), Bobby Bland (MCA), Billie Ekstine/Billie May and His Orchestra (Capitol), Judy Garland/The Complete Decca Masters (MCA)

BODY AND SOUL
Carly Simon/Torch (WBR), Billy Ekstine (MGM), Bill Evans (WB), Billie Holiday (Columbia, Verve)

BOOGIE WOOGIE BUGLE BOY
The Andrews Sisters Greatest Hits: The 60th Anniverrsary Collection (MCA), Bette Midler/The Divine Miss M (Atlantic)

THE BOULEVARD OF BROKEN DREAMS
Tony Bennett/All-Time Greatest Hits (TNK), Diana Krall/All for You (GRP)

BUT NOT FOR ME
Linda Ronstadt/For Sentimental Reasons (ELK), Frank Sinatra/Trilogy: Past, Present & Future (Reprise)

BYE BYE BLACKBIRD
Ink Spots/Encore of Golden Hits (Jukebox), Miles Davis/Ballads (TNK)

CANDY
Manhattan Transfer/Very Best Of, John Pizzarelli/One Night With You (Chesky)

CAN'T HELP LOVIN' DAT MAN
Show Boat/Original Soundtrack (Rhino)
Lena Horne/The Lady & Her Music: Live on Broadway (QWT)

CHARADE
Henry Mancini/All-Time Greatest Hits, Vol. 1 (RCA)

CHERRY PINK AND APPLE BLOSSOM WHITE
Perez "Prez" Prado & His Orchestra (Rhino)

COME BLOW YOUR HORN
Frank Sinatra/The Complete Reprise Studio Recordings (Box) (Reprise)

COME FLY WITH ME
Frank Sinatra/The Complete Reprise Studio Recordings (Box) (Reprise)

COME RAIN OR COME SHINE
Ray Charles/Genius & Soul: The 50th Anniversary Collection (Rhino)

CRY ME A RIVER
Time for Love: The Best of Julie London (Rhino)

DANCING IN THE DARK
Frank Sinatra/Come Dance With Me! (Capitol), Forty Years: The Artistry of Tony Bennett (Legacy)

DANCING ON THE CEILING
Ella Fitzgerald/Rogers & Hart Songbook Vol. 1 (Verve), Frank Sinatra Sings the Select Rodgers & Hart (Capitol)

DAY IN, DAY OUT
Frank Sinatra/Come Dance With Me! (Capitol)

DAY IN THE LIFE OF A FOOL
Vince Guaraldi/Greatest Hits (Fantasy), Frank Sinatra/My Way (Reprise)

DAYS OF WINE AND ROSES
Henry Mancini (RCA), Tony Bennett/Bill Evans (Fantasy), Frank Sinatra (Reprise)

DEEP PURPLE
Greatest Hits (RCV), Sweet and Lovely: The Best of Nino Tempo & April Stevens (Varesevi)

DO NOTHIN' TILL YOU HEAR FROM ME
Tony Bennett Sings Ellington (Columbia)

(Sittin' on The) DOCK OF THE BAY
The Very Best of Otis Redding (Atlantic)

DON'T BLAME ME
Nat King Cole/The Complete Early Transcriptions (Vintage), Etta James/These Foolish Things (MCA), Charlie Parker/Best of Bird (WBR)

DON'T CRY FOR ME ARGENTINA
Evita/Soundtrack

DON'T FENCE ME IN
Bing Crosby/Andrews Sisters: Stardust: The Classic Decca Hits & Standards Collection (Decca)

DON'T GET AROUND MUCH ANYMORE
Tony Bennett Sings Ellington (Columbia)

EAST OF THE SUN (And West of the Moon)
Louis Armstrong/I've Got the World on a String/Louis Under the Stars (Verve), Stan Getz/West Coast Jazz (Verve)

EASY TO LOVE
Charlie Parker (Verve), Billie Holiday (Verve), Frank Sinatra (Reprise)

EBB TIDE
Righteous Brothers/Unchained Melody, The Very Best of (Verve)

EMBRACEABLE YOU

Frank Sinatra/Duets/Duets II (Capitol), Nat King Cole (Capitol), Charlie Parker (Prestige)

EMILY

Tony Bennett/Forty Years: The Artistry of (Legacy)

EVERGREEN
(Love Theme From "A Star Is Born")

Barbra Streisand: The Concert (TNK)

EVERYTHING MUST CHANGE

Quincy Jones/20th Century Masters: The Millennium Collection (A&M), George Benson/Best Of (WBR), Randy Crawford/Best Of (WBR)

FALLING IN LOVE WITH LOVE

Julie Andrews/Best Of (Rhino), Tony Bennett/If I Ruled the World: Song for the Jet Set (TNK)

FASCINATIN' RHYTHM

Ella Fitzgerald/Gershwin Songbook (Verve), Rosemary Clooney/Sings the Lyrics of Ira Gershwin (CCJ)

A FINE ROMANCE

Ella Fitzgerald/The Jerome Kern Songbook (Verve)

FIVE FOOT TWO, EYES OF BLUE

Harry Connick, Sr./All of Me (Studio A)

A FOGGY DAY

Frank Sinatra/The Complete Reprise Studio Recordings (RPS)

(I Love You) FOR SENTIMENTAL REASONS

Ella Fitzgerald and the Delta Rhythm Boys (Decca/MCA), The King Cole Trio (Capitol), Linda Ronstadt (Asylum)

FORTY-SECOND STREET

Mel Torme/The Mel Torme Collection: 1944–1986 (Rhino)

FROM A DISTANCE

Bette Midler/Experience the Divine, Nanci Griffith/The MCA Years (MCA)

FROSTY THE SNOWMAN

Gene Autry/Sing Cowboy Sing (Rhino)

GEE BABY, AIN'T I BEEN GOOD TO YOU

Nat King Cole/The Best Of (Capitol), Ella Fitzgerald/Compact Jazz (Verve), Diana Krall/All for You (GRP)

GIRL FROM IPANEMA

Astrud Gilberto/Girl From Ipanema (Verve), Getz/Gilberto (Verve)

GOLDFINGER

Monty Norman Orchestra/The Best Of Bond (Capitol)

THE GOOD LIFE

Tony Bennett/The Artistry of (Legacy)

THE GREATEST LOVE OF ALL

Whiney Houston (ARI), The George Benson Collection (WBR)

HAPPY DAYS ARE HERE AGAIN

Barbra Streisand/Just for the Record (TNK)

HAVE YOU MET MISS JONES

Louis Armstrong/I've Got the World on a String/Louis Under the Stars (Verve)

HAVE YOURSELF A MERRY LITTLE CHRISTMAS

Judy Garland/The Best Of (MCA), Frank Sinatra/The Columbia Years (Legacy)

HEY THERE

Rosemary Clooney/16 Most Requested Songs (Verve), Bill Evans/Conversations With Myself (Verve)

HIGH NOON (Do Not Forksake Me)

Frankie Lane (TNK)

HOLD ME, THRILL ME, KISS ME

The Orioles Sing Their Greatest Hits (CTB), Gloria Estefan/Hold Me, Thrill Me, Kiss Me (Epic)

HOW ABOUT YOU?

Frank Sinatra/Songs for Swingin' Lovers (Capitol)

HOW HIGH THE MOON

Les Paul & Mary Ford/Sentimental Journey: Pop Vocal Classics (Rhino)

HOW INSENSITIVE

Frank Sinatra/Francis Albert Sinatra & Antonio Carlos Jobim (Reprise)

HOW LITTLE WE KNOW

Frank Sinatra/The Best of the Capitol Years (Capitol)

I CAN'T GET STARTED

Billie Holiday/The Legacy 1933–58 (Legacy), Frank Sinatra/Concepts (Capitol)

I CAN'T GIVE YOU ANYTHING BUT LOVE

Judy Garland/All-Time Greatest Hits (CUR)
Bobby Darin/Darin at the Copa (BBG)
Duke Ellington/The Best of Big Bands (Legacy)

I CONCENTRATE ON YOU

Frank Sinatra (Capitol), Ella Fitzgerald (Verve)

I COULD HAVE DANCED ALL NIGHT

Julie Andrews/The Best Of (Rhino)

I COULD WRITE A BOOK

Ella Fitzgerald/Rodgers and Hart Songbook Vol. 2 (Verve)

I COVER THE WATERFRONT

Billie Holiday/At Carnegie Hall Vol. 6 (Verve), Sarah Vaughan/At Mr. Kelly's (EMR), George Shearing (Concord Jazz), Clifford Brown (Prestige)

I DIDN'T KNOW ABOUT YOU

Duke Ellington/Black, Brown & Beige (The 1944–46 Band Recordings) (Bluebird), Ella Fitzgerald/Ella & Duke (Verve)

I DIDN'T KNOW WHAT TIME IT WAS

Ella Fitzgerald/Rodgers and Hart Songbook Vol. 2 (Verve), Bobby Darin/Mack the Knife: Best of Bobby Darin, Vol. 2 (ACO)

I GET A KICK OUT OF YOU

Frank Sinatra/The Complete Reprise Studio Recordings (Reprise)

I GOT RHYTHM

Lena Horne/Love Is the Thing (RCA)

I HAD THE CRAZIEST DREAM

Frank Sinatra/Trilogy: Past, Present & Future (Reprise)

I LET A SONG GO OUT OF MY HEART

Tony Bennett/Jazz (TNK), Kenny Burrell/Ellington Is Forever (Fantasy), Erroll Garner/Jazz 'Round Midnight (Verve)

I LOVE PARIS

Frank Sinatra (Capitol), Charlie Parker (Verve)

I LOVES YOU PORGY

Billie Holiday/Greatest Hits (Decca), Bill Evans/The Village Vanguard Sessions

I ONLY HAVE EYES FOR YOU

Best of the Flamingos (Rhino)
Spotlight on Dinah Shore (Capitol)

I REMEMBER IT WELL

Gigi Soundtrack (Rhino)

I THOUGHT ABOUT YOU

Frank Sinatra/The Capitol Years (Capitol)

I WANNA BE AROUND (To Pick Up the Pieces)

Tony Bennett/The Artistry Of (Legacy)

I WILL WAIT FOR YOU

Michel Legrand (SOC)

I WISH I KNEW

Best of Dick Haymes (MCA)

I WISH YOU LOVE

Natalie Cole/Take a Look (ELK), Nancy Wilson/Spotlight (Capitol), Frank Sinatra/The Complete Reprise Studio Recordings (Reprise)

I WON'T DANCE

Fred Astaire & Ginger Rogers at RKO (Rhino), Ella Fitzgerald/The Best Of: First Lady of Song (Verve), Frank Sinatra/The Complete Reprise Studio Recordings (Reprise)

IF EVER I WOULD LEAVE YOU

Robert Goulet/Greatest Hits (TNK)

I'LL REMEMBER APRIL

Chet Baker (Verve), Wynton Marsalis/Standard Time Vol. 2 (TNK), Charlie Parker/With Strings (Verve), Frank Sinatra/The Complete Capitol Single Collection (Capitol)

I'LL SEE YOU IN MY DREAMS

Chet Atkins/Neck and Neck (TNK), Django Reinhardt/Best Of (BLN)

I'M IN THE MOOD FOR LOVE

Tommy Dorsey/Greatest Hits (RCA), Flamingos/Flamingo Serenade (CTB), Charlie Parker/The Complete Charlie Parker on Verve (Verve)

I'M THRU WITH LOVE

Tony Bennett/Tony Sings for Two (CBS), Nat King Cole/The Best Of (Capitol)

IN A SENTIMENTAL MOOD

Tony Bennett Sings Duke Ellington (Columbia)

IN THE STILL OF THE NIGHT

Ella Fitzgerald/Cole Porter Songbook Vol. 1 (Verve), Vic Damone/Best Of (RAN)

IS YOU IS OR IS YOU AIN'T (My Baby)

Louis Jordan/Greatest Hits (MSP), Nat King Cole/Tri Recordings (LLT), Diana Krall/Only Trust Your Heart (GRP)

IT AIN'T NECESSARILY SO

Ella Fitzgerald/The Complete Ella and Louis Armstrong (Verve), Aretha Franklin/This Is Jazz (TNK)

IT HAD TO BE YOU

Count Basie (Dove), Isham Jones/Swinging Down the Lane (Memphis)

IT WAS A VERY GOOD YEAR

Frank Sinatra/Greatest Hits Vol. 1 (Reprise)

IT'S BEEN A LONG, LONG TIME

Louis Armstrong/Hello Dolly (MCA Jazz), Ink Spots/Java Jive (LLT), Frank Sinatra/From the Top (DRV)

IT'S ONLY A PAPER MOON

Rosemary Clooney/70: A Seventieth Birthday Celebration (CCJ), Nat King Cole/The Best of: The Vocal Classics (BLN)

I'VE GOT A CRUSH ON YOU

Linda Ronstadt/'Round Midnight : The Nelson Riddle Sessions (ELK), Frank Sinatra/Duets (Capitol)

I'VE GOT THE WORLD ON A STRING

Louis Armstrong/More Greatest Hits (RCA), Frank Sinatra/The Best of the Capitol Years (Capitol), Tony Bennett Sings a String of Harold Arlen (CBS)

I'VE GOT YOU UNDER MY SKIN
Frank Sinatra/The Complete Reprise Studio Recordings (Reprise)

I'VE GROWN ACCUSTOMED TO HER FACE
Tony Bennett/Esquire: The Voice of the Soul (BLN)

THE JAMES BOND THEME
Monty Norman Orchestra/The Best Of Bond (Capitol)

JINGLE BELL ROCK
Bobby Helms/Jingle All the Way (TVT)

JUST A GIGOLO
Louis Prima (Compact Classics), David Lee Roth (WBR), Django Reinhart (Capitol)

JUST IN TIME
Tony Bennett/All-Time Greatest Hits (TNK)

JUST ONE OF THOSE THINGS
Frank Sinatra/Songs for Young Lovers/Swing Easy (Capitol)

LA VIE EN ROSE
Edith Piaf (Columbia), Bette Midler (Atlantic), Louis Armstrong (Decca), Audrey Hepburn/Sabrina Soundtrack

THE LADY IS A TRAMP
Frank Sinatra With Count Basie & Quincy Jones/Duets (Capitol)

LAURA
Frank Sinatra/Sings His Greatest Hits (Legacy), Charlie Parker/Big Band (Verve), Dave Brubeck/Greatest Hits From the Fantasy Years (Fantasy)

LET IT SNOW! LET IT SNOW! LET IT SNOW!
Bing Crosby (ARA), Dean Martin (Reprise), Ella Fitzgerald (MGM)

LET'S CALL THE WHOLE THING OFF
Ella Fitzgerald & Louis Armstrong/The Complete Gershwin Songbooks (Verve)

LET'S DO IT (Let's Fall in Love)
Ella Fitzgerald/The Complete Ella Fitzgerald Song Books (Verve)

LI'L DARLIN'
Count Basie/Atomic Swing (BLN), Kenny Burrell (Concord Jazz), George Benson (Atlantic), Oscar Peterson (Verve)

LIMEHOUSE BLUES
Cannonball Adderley/Ultimate (Verve)
Duke Ellington/1931–1932 (CCS), Benny Goodman/On the Air 37–38 (Legacy)
Lionel Hampton/The Legendary Decca Recordings (GRP)

LITTLE BOY LOST (Pieces of Dreams)
Maureen McGovern/Music Never Ends (Sterlin), Michel Legrand/Michel Plays Legrand (LLT)

THE LITTLE DRUMMER BOY
Frank Sinatra/The Complete Reprise Studio Recordings (Reprise)

LOVE FOR SALE
Ella Fitzgerald/Best of the Songbooks: The Collection (Verve), Bobby Darin/At the Copa (Atlantic)

LOVE IS A MANY-SPLENDORED THING
The Four Aces/Greatest Hits (MCA), 20th Century Fox: Music From the Golden Age (VSI)

LOVE IS HERE TO STAY
Nat King Cole (Capitol), Harry Connick Jr. (Columbia), Ella Fitzgerald & Louis Armstrong (Verve)

LOVER MAN
Billie Holiday/Back to Back (Ember)

LULLABY OF BROADWAY
Bette Midler (Atlantic), Tony Bennett (Columbia)

MACK THE KNIFE
Bobby Darin/At the Copa (Atlantic), Ella Fitzgerald (Verve), Louis Armstrong (Columbia)

A MAN AND A WOMAN
Herbie Mann/The Best Of (Rhino), Ferrante & Teicher/All-Time Favorite Hits (EMI Spec)

THE MAN I LOVE
Peggy Lee/Spotlight (Capitol), Billie Holiday (Columbia), Charlie Parker (Verve)

THE MAN THAT GOT AWAY
Judy Garland/The Best Of (TCM), Rosemary Clooney (Concord Jazz)

MEDITATION
Antonio Carlos Jobim/Jazz 'Round Midnight (Verve), Charlie Byrd/The Bossa Nova Years (CJP), Astrud Gilberto/The Silver Collection (Verve)

MISTY
Johnny Mathis/The Ultimate Hits Collection (Legacy)

MOMENT TO MOMENT
Henry Mancini /The Days of Wine and Roses (RCA), Frank Sinatra/The Complete Reprise Studio Recordings (Reprise)

MOONGLOW
Tony Bennett/MTV Unplugged (TNK)
Benny Goodman/The Benny Goodman Story (MCA)

MOONLIGHT IN VERMONT
Tony Bennett/Here's to the Ladies (TNK), Mel Torme/In Hollywood (Decca), Billie Holiday/All or Nothing at All (Verve)

MOONLIGHT SERENADE
Glenn Miller/Falling in Love With Glenn Miller (RCA), Frank Sinatra/The Complete Reprise Studio Recordings (Reprise)

THE MORE I SEE YOU
Nat King Cole/If I Give My Heart to You (EMI), Chet Baker (Riverside), Dick Haymes/Best Of (Curb), Chris Montez/Bachelor Pad Pleasures (CHRO)

MORE THAN YOU KNOW
Ella Fitzgerald/Ella and Oscar (Pablo), Billie Holiday/Billie Holiday (Gold Sound)

MOUNTAIN GREENERY
Ella Fitzgerald/The Complete Song Books (Verve)

MY FUNNY VALENTINE
Frank Sinatra (Capitol), Tony Bennett/The Good Life (CBS), Miles Daves/My Funny Valentine (Prestige)

MY KIND OF TOWN (Chicago Is)
Frank Sinatra/The Complete Reprise Studio Recordings (Reprise)

MY WAY
Frank Sinatra/Greatest Hits Vol. 2 (Reprise), Paul Anka/30th Anniversary Anthology (Rhino)

NEVER ON SUNDAY
Herb Alpert/Greatest Hits (A&M), Henry Mancini/The Academy Award Collection (PAI)

NEVERTHELESS (I'm in Love With You)
Frank Sinatra/Swing & Dance (TNK)

NEW YORK, NEW YORK (On the Town)
Mel Torme, Original Cast Album

NICE WORK IF YOU CAN GET IT
Ella Fitzgerald Sings the Gershwin Songbook (Verve), Sinatra (Reprise), Billie Holiday (Columbia)

NIGHT AND DAY
Dionne Warwick Sings Cole Porter (ARI), Frank Sinatra/Greatest Hits (RCA)

ON THE STREET WHERE YOU LIVE
My Fair Lady/Original Cast (TNK), Vic Damone/16 Most Requested Songs (Legacy)

ONCE IN A WHILE
The Chimes/13 of the Best Doo Wop Love Songs Vol. 2 (OSR), Tommy Dorsey/The 17 Number Ones (Bluebird)

OVER THE RAINBOW
Absolutely everyone has recorded this song! But check out Judy Garland's version for inspiration.

THE PARTY'S OVER
Mel Torme (Atlantic), Nat King Cole (Capitol), Willie Nelson (Columbia)

PENNIES FROM HEAVEN
Frank Sinatra/The Complete Reprise Studio Recordings (Reprise)

PEOPLE
Barbra Streisand/The Concert (TNK)

THE PINK PANTHER
Henry Mancini

PRELUDE TO A KISS
Tony Bennett/Sings Duke Ellington (Columbia)

QUANDO, QUANDO, QUANDO (Tell Me When)
Engelbert Humperdinck, Pat Boone

QUIET NIGHTS OF QUIET STARS (Corcovado)
Stan Getz & João Gilberto/Getz, Gilberto (Verve), Francis Albert Sinatra & Antonio Carlos Jobim (Reprise)

ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY
Al Jolson/Best of Al Jolson (MCA), Judy Garland/All-Time Greatest Hits (CUR), Count Basie/Atomic Swing (BLN), Sammy Davis Jr./Greatest Hits Live (CUR)

'S WONDERFUL
Ella Fitzgerald Sings the Gershwin Songbook (Verve)

SATIN DOLL
Ella Fitzgerald & Duke Ellington/Ella & Basie (Verve)

THE SECOND TIME AROUND
Frank Sinatra/The Complete Reprise Studio Recordings (Reprise)

SECRET LOVE
Doris Day/The Essence of (Legacy), Ahmad Jamal (Argo), Joe Pass (Pablo), Johnny Mathis (Columbia)

SEND IN THE CLOWNS
Judy Collins, Frank Sinatra, Johnny Mathis

SEPTEMBER IN THE RAIN
Dinah Washington/Complete on Mercury, Vol. 6 (Mercury), Frank Sinatra/Concepts (Capitol)

SEPTEMBER OF MY YEARS
Frank Sinatra/The Complete Reprise Studio Recordings (Reprise)

SEPTEMBER SONG
Frank Sinatra/The Complete Reprise Studio Recordings (Reprise)

THE SHADOW OF YOUR SMILE
Johnny Mandel/The Sandpiper (Verve), Tony Bennett/All-Time Greatest Hits (TNK)

SHE'S FUNNY THAT WAY
Frank Sinatra/A Lovely Way to Spend an Evening (ASV)

SINCE I FELL FOR YOU
Lenny Welch/Anthology (1958–1966) (TARA), Bobby Bland (MCA), Nancy Wilson (Capitol), Bonnie Raitt (Warner Bros.)

SKYLARK
Linda Ronstadt/Lush Life (ELK), Bette Middler (Atlantic), Paul Desmond (CBS), Jim Hall (Concord Jazz)

SLEIGH RIDE
Leroy Anderson/The Best Of (Decca)

SLOW HOT WIND
Sarah Vaughan/The Complete…on Mercury Vol. 4: 1963–1967(Mercury), Monica Mancini (Warner Bros.)

SMALL WORLD
Johnny Mathis/All-Time Greatest Hits (TNK)

SMOKE GETS IN YOUR EYES
The Platters/Always (MCA)

SOFTLY AS I LEAVE YOU
Frank Sinatra/Greatest Hits Vol. 1 (Reprise)

SOFTLY, AS IN A MORNNG SUNRISE
John Coltrane/Live at the Village Vanguard (GRP), Jim Hall/Alone Together (OJC), Sonny Rollins/A Night at the Village Vanguard (BLN)

SOMEONE TO WATCH OVER ME
Linda Ronstadt/'Round Midnight/The Nelson Riddle Sessions (ELK), Willie Nelson (Columbia), Charlie Parker (Verve)

SOMEWHERE MY LOVE (Lara's Theme From "Dr. Zhivago")
Ray Coniff/The Essence of… (Legacy), Frank Sinatra/The Complete Reprise Studio Recordings (Reprise)

THE SONG IS YOU
Tommy Dorsey/Greatest Hits (RCA Victor), Frank Sinatra Sings His Greatest Hits (Legacy)

SPEAK LOW
Tony Bennett/MTV Unplugged (TNK)

STARDUST
Hoagy Carmichael/Ole Buttermilk Sky (CollChoi), Duke Ellington/The Complete Capital Recordings (Mosaic)

STARS FELL ON ALABAMA
Ella Fitzgerald and Louis Armstrong/The Complete Ella Fitzgerald & Louis Armstrong on Verve (Verve), Harry Connick Jr./20 (TNK), Joe Pass/Songs for Ellen (Pablo)

STRANGERS IN THE NIGHT
Frank Sinatra/The Complete Reprise Studio Recordings (Reprise)

SUMMER WIND
Frank Sinatra/The Complete Reprise Studio Recordings (Reprise)

SUMMERTIME
Ella Fitzgerald/Pure Ella (Verve), Paul Desmond, Bill Evans, Willie Nelson

A SUNDAY KIND OF LOVE
Ed Bickert, Louis Prima, Kenny Rankin, Dinah Washington

SUNNY
Bobby Hebb/Better Days (Rhino)

SWEET GEORGIA BROWN
Bing Crosby/16 Most Requested Songs (Legacy), Oscar Peterson, Ella Fitzgerald, Django Reinhart

TAIN'T NOBODY'S BUSINESS (If I Do)
Billie Holiday/The Complete Decca Recordings (GRP)

TAKING A CHANCE ON LOVE
Frank Sinatra/Concepts (Capitol), Tony Bennett/I Left My Heart in San Francisco (Sony/Columbia)

TEA FOR TWO
Doris Day/Que Sera Sera (Pegasus), The Dinah Shore Collection: Columbia & RCA Recordings 1942–1948, Frank Sinatra/The Columbia Years: The Complete Recordings 1943–1952 (Legacy)

TEACH ME TONIGHT
Al Jarreau/Breakin' Away (Warner Bros.), Nat King Cole/The Billy May Sessions (Capitol), Natalie Cole/Stardust (Elektra), Etta James/Time After Time (PVM)

TEMPTATION
Bing Crosby/Love Songs (MSP), Charlie Parker With Strings: The Master Takes (Verve), Billy Ekstine/Everythng I Have Is Yours (Verve)

THAT'S LIFE
Frank Sinatra/The Complete Reprise Studio Recordings (GRP), Van Morrison/How Long Has This Been Going On (Verve)

THEME FROM "A SUMMER PLACE"
Percy Faith/Hits of the 60s (ECL)

THEME FROM NEW YORK, NEW YORK (Start Spreading the News)
Frank Sinatra/The Very Best Of (Reprise)

THERE'S A SMALL HOTEL
Ella Fitzgerald Sings the Rodgers/Hart Song Book (Verve), Frank Sinatra Sings the Select Rodgers & Hart (Capitol)

THEY CAN'T TAKE THAT AWAY FROM ME
Ella Fitzgerald & Louis Armstrong/The Complete Gershwin Songbooks (Verve), Frank Sinatra/Duets & Duets II (Capitol)

THUNDERBALL
Monty Norman Orchestra/The Best of Bond (Capitol)

TOO MARVELOUS FOR WORDS
Frank Sinatra/Sings the Select Johnny Mercer (Capitol)

TOOT, TOOT, TOOTSIE! (GOODBYE)
Al Jolson/Best of Al Jolson (MCA), Tony Bennett/40 Years, The Artistry Of (Legacy)

TRY TO REMEMBER
Ed Ames/Who Will Answer (CTB), The Brothers Four/Best Of (Vanguard)

TWO FOR THE ROAD
Henry Mancini (TND), Marian McPartland/Piano Jazz (TJA)

WATCH WHAT HAPPENS
Michel Legrand/Michel Plays Legrand (LLT), Tony Bennett/If I Ruled the World (TNK)

THE WAY YOU LOOK TONIGHT
Dave Brubeck and Paul Desmond (Fantasy), Wes Montgomery/Complete Riverside Recordings (Riverside), Mel Torme/A Special Time (AVE)

WE'VE ONLY JUST BEGUN
Carpenters (A&M)

WHAT A WONDERFUL WORLD
Louis Armstrong/20th Century Masters: The Millennium Collection: The Best of Louis Armstrong (MCA)

WHAT ARE YOU DOING THE REST OF YOUR LIFE?
Barbra Streisand/Just for the Record (TNK), Michel Legrand/Michel Plays Legrand (LLT), Bill Evans/At Half Moon Bay (Milestone), Pat Martino (Footprints)

WHAT IS THIS THING CALLED LOVE?
Frank Sinatra/In the Wee Small Hours (EMI-CAP)

WHAT'S NEW?
Linda Ronstadt/'Round Midnight: The Nelson Riddle Sessions (ELK)

WHEN I FALL IN LOVE
Nat King Cole/Love Is the Thing (Capitol)

WHEN YOU'RE SMILING (The Whole World Smiles With You)
Louis Armstrong/An American Icon (HIPO), Judy Garland/All-Time Greatest Hits (CUR)

WHERE OR WHEN
Frank Sinatra/Sings the Select Rodgers & Hart (Capitol), Dick Haymes/Best Of (MCA), Dion & the Belmonts/Best of Doo Wop Ballads (Rhino)

WHO'S SORRY NOW?
Connie Francis/Greatest Hits (POL)

WHY CAN'T I
Sarah Vaughan/Rodgers/Hart Songbook (EMR)

WILLOW WEEP FOR ME
Tony Bennett/On Holiday (TNK)
Billie Holiday/The Complete (Verve)

THE WIND BENEATH MY WINGS
Bette Midler/Experience the Divine (Atlantic)

WINTER WONDERLAND
Ray Charles/When Harry Met Sally Soundtrack (Columbia), Bing Crosby (Warner Bros.)

WITCHCRAFT
Frank Sinatra/The Complete Reprise Studio Recordings (Reprise)

WITH A SONG IN MY HEART
Ella Fitzgerald Sings the Rodgers/Hart Song Book (Verve), Perry Como/Yesterday and Today (RCA)

YESTERDAYS
Miles Davis/The Blue Note and Capitol Recordings (BLN), Billie Holiday/At Carnegie Hall Vol. 6 (Verve), Wynton Marsalis/Standard Time Vol. 2 (TNK)

YOU ARE SO BEAUTIFUL
Billy Preston/Best Of (A&M), Joe Cocker/Greatest Hits (A&M)

YOU DO SOMETHING TO ME
Ella Fitzgerald Sings the Cole Porter Songbook (Verve), Frank Sinatra Sings Select Cole Porter (Goldrush)

YOU GO TO MY HEAD
Frank Sinatra/Nice 'n' Easy (Goldrush)

YOU LIGHT UP MY LIFE
Debby Boone/Best Of (CUR), LeAnn Rimes/You Light Up My Life: Inspirational Songs (CUR)

YOU MAKE ME FEEL SO YOUNG
Frank Sinatra/Songs for Swingin' Lovers (Capitol)

YOU MUST HAVE BEEN A BEAUTIFUL BABY
Bobby Darin/As Long as I'm Singing (Rhino)

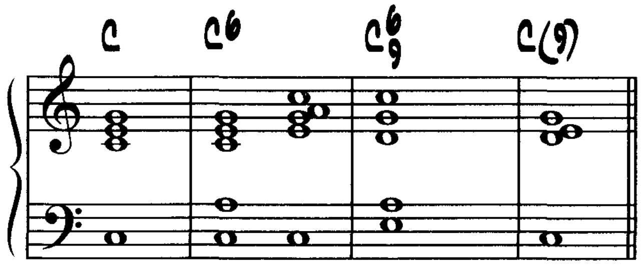
YOU STEPPED OUT OF A DREAM
Dave Brubeck/24 Classic Original Recordings (Fantasy), Nat King Cole/Lush Life (Capitol), John Pizzarelli/Naturally (NVS)

COMMON CHORD VOICINGS

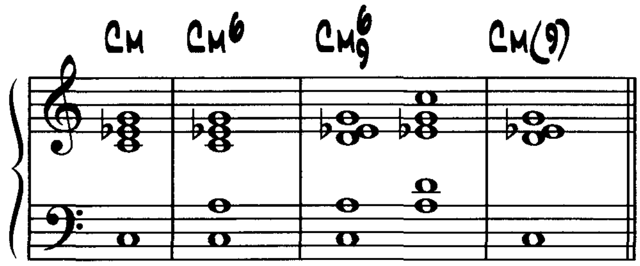
Common chord voicings

Included here are some common piano voicings all based on a C root. Occasionally, we have displayed more than one inversion of the same chord that may be particularly useful. Of course, as with all fakebooks, you should use the voic ing best suited to your needs.

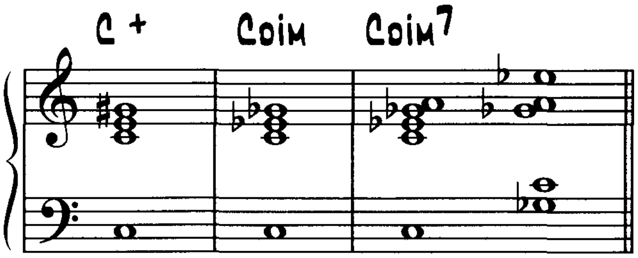
Major



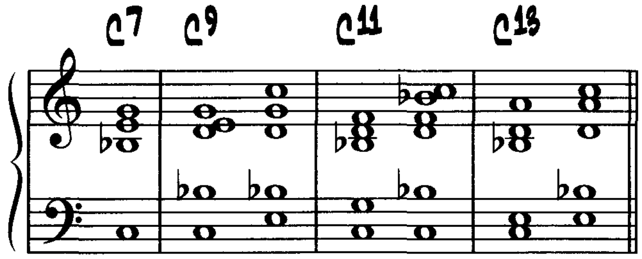
Minor


CM
CM6
CM6 9
CM(9)

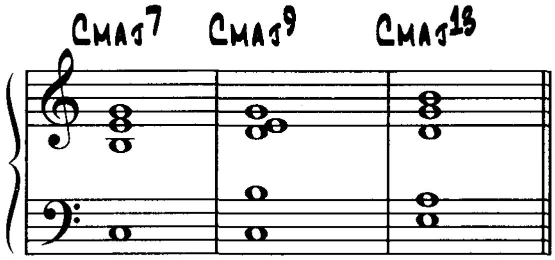
Augmented/Diminished


C +
CDIM
CDIM7

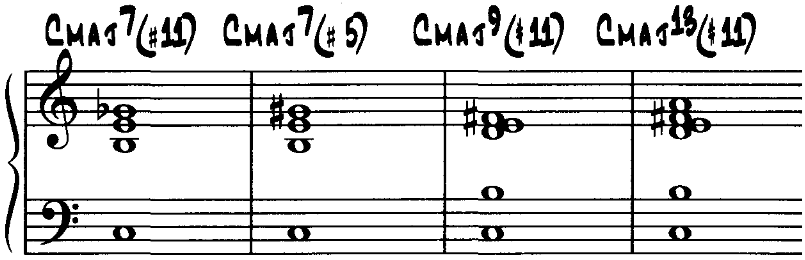
Minor


C7
C9
C11
C13

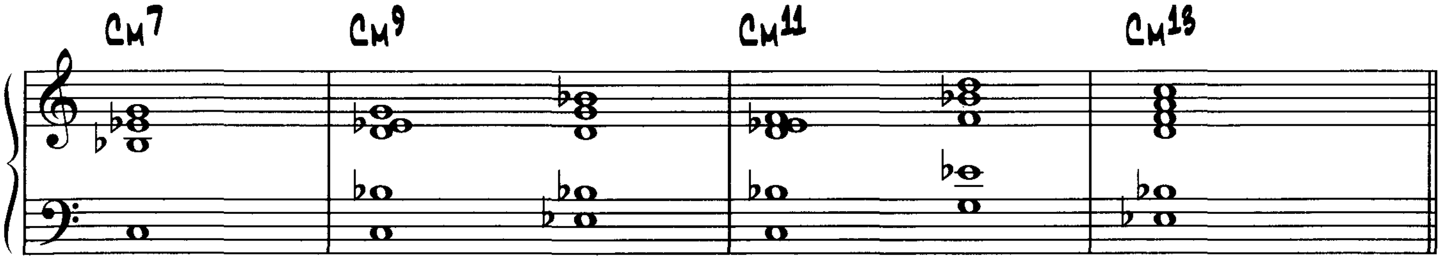
Maj 7th


CMAJ7
CMAJ9
CMAJ13

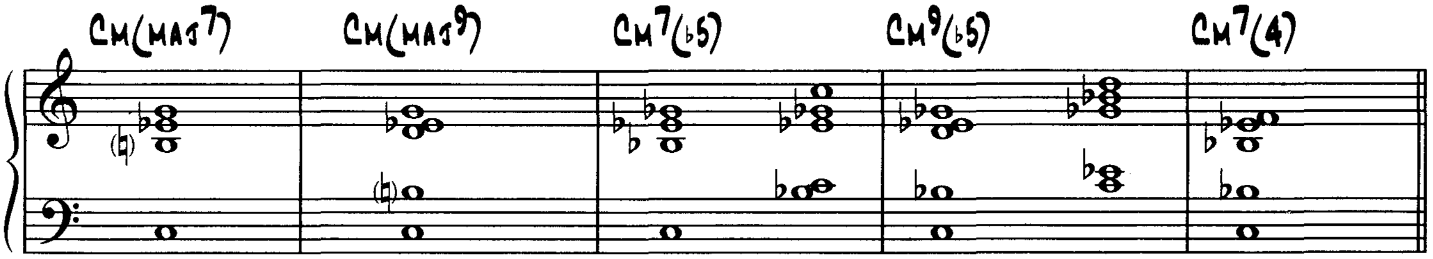
Extended/Altered Maj 7th


CMAJ7(#11)
CMAJ7(# 5)
CMAJ9(#11)
CMAJ13(#11)

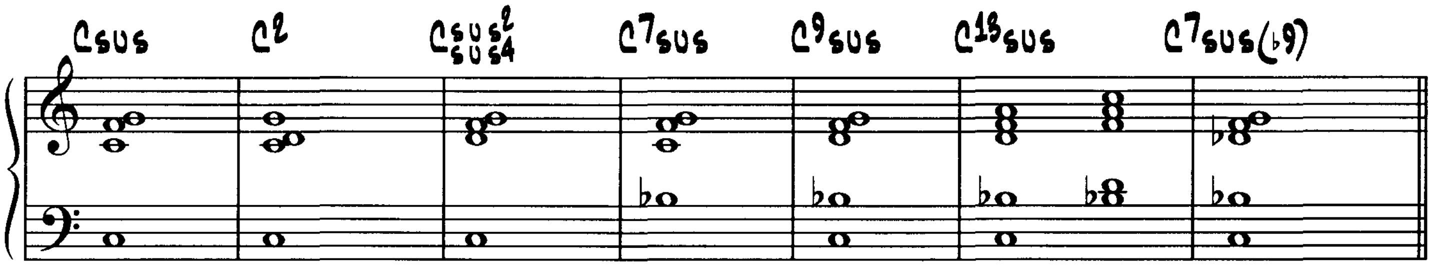
Minor


CM7
CM9
CM11
CM13

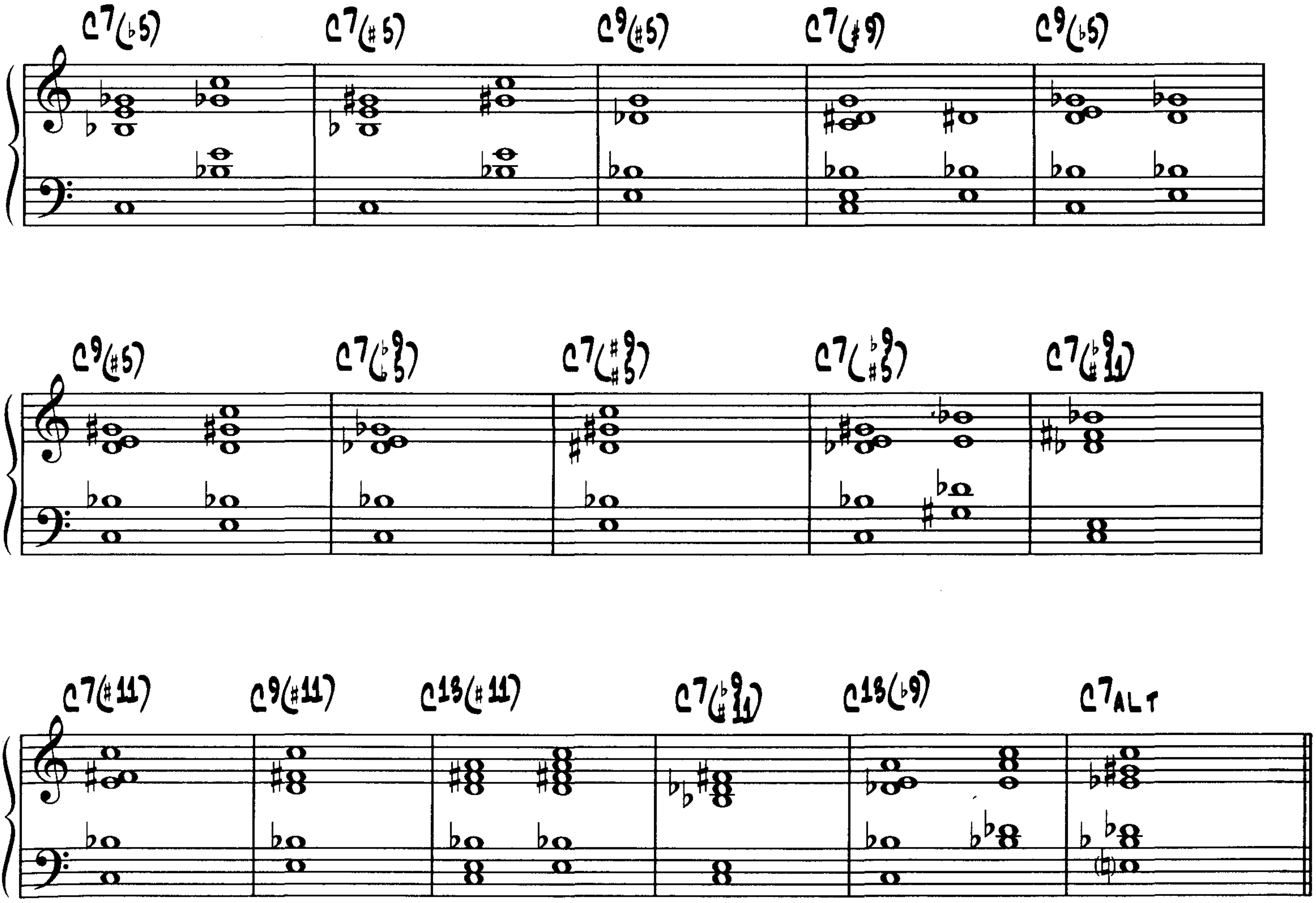
Extended/Altered Minor 7th


CM(MAJ7)
CM(MAJ9)
CM7(b5)
CM9(b5)
CM7(4)

Suspended


Csus
C2
Csus2 sus4
C7sus
C9sus
C13sus
C7sus(b9)

Extended/Altered Dominant 7th


C7(b5)
C7(#5)
C9(#5)
C7(#9)
C9(b5)
C9(#5)
C7(b9 b5)
C7(#9 #5)
C7(b9 #5)
C7(b9 #11)
C7(#11)
C9(#11)
C13(#11)
C7(b9 #11)
C13(b9)
C7ALT

CHORD SUBSTITUTIONS

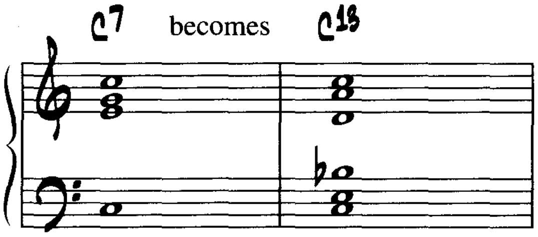
Chord substitutions

The chord names used in this fakebook are, for the most part, either the original chords used by the composer or variations that are so common that they supercede the original. Sometimes we have also listed widely used substitutions or reharmonizations based on the original "changes" displayed in parentheses above the main changes. These substitutions can vary greatly in complexity, ranging from a simple adding of chord tones (Ex. 1) to wholesale reharmonization of an entire phrase. The variations you choose to use are entirely personal, and in this way you can often make your arrangement of a song quite unique.

Displayed below are a few examples of some commonly used chord substitutions.

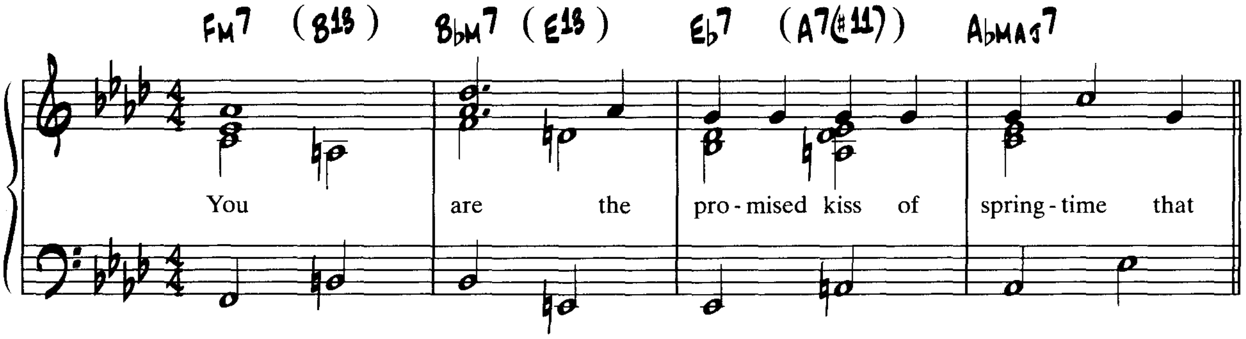
Added Extensions

Adding or extending chord tones changes the harmony.


C7
becomes
C13

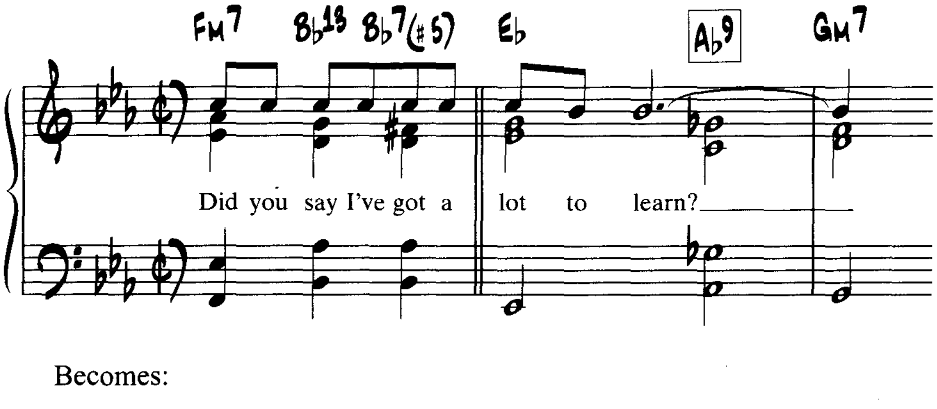
Tritone Substitution

Where a dominant 7th or minor 7th chord is replaced by a dominant 7th chord whose root is a tritone away from the original. A tritone is defined as the interval of the augmented 4th or diminished 5th (three whole tones.) The example shown below uses both the original chords and their tritone substitutions.

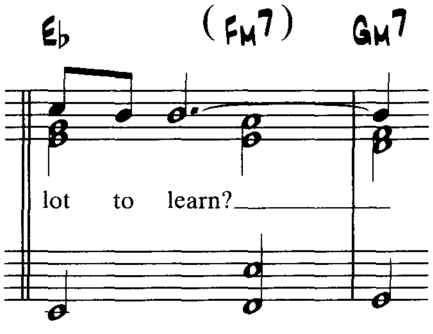

Fm7
(B13)
Bbm7
(E13)
Eb7
(A7(#11))
AbMa7
You are the pro-mised kiss of spring-time that

Relative Major/Minor Substitution

Quite simply, it's where a major chord is replaced by its relative minor. Conversely, the minor chord can be replaced by its relative major.


Fm7
Bb13
Bb7(#5)
Eb
Ab9
Gm7
Did you say I've got a lot to learn?

Becomes:


Eb
(Fm7)
Gm7
lot to learn?

CHORD THEORY

Chord theory

All chords are built from the major scale. **You can figure out the notes in any major scale by applying this pattern of whole- and half-steps:** W W H W W W H.

For example, the A major scale:

A B C♯ D E F♯ G♯ A
W W H W W W H

The scale tones can be numbered:

A	B	C♯	D	E	F♯	G♯	A	B	C♯	D	E	F♯
1	2	3	4	5	6	7	8	9	10	11	12	13

Any chord can be built from its corresponding major scale by applying the appropriate chord pattern.

Chord Patterns		**Examples (Key of A)**	
Major:	1 3 5	A:	A C♯ E
Minor:	1 ♭3 5	Am:	A C E
Dominant 7:	1 3 5 ♭7	A7:	A C♯ E G
Major 7:	1 3 5 7	Amaj7:	A C♯ E G♯
Major 6:	1 3 5 6	A6:	A C♯ E F♯
Minor 7:	1 ♭3 5 ♭7	Am7:	A C E G
Add 9:	1 3 5 9	A(9):	A C♯ E B
Suspended 4:	1 4 5	Asus:	A D E
Dominant 9:	1 3 5 ♭7 9	A9:	A C♯ E G B
Dominant 13:	1 3 5 ♭7 13	A13:	A C♯ E G F♯
Dominant 7(♭9):	1 3 5 ♭7 ♭9	A7(♭9):	A C♯ E G B♭
Minor 9:	1 ♭3 5 9	Am9:	A C E B
Minor 7(♭5):	1 ♭3 ♭5 ♭7	Am7(♭5):	A C E♭ G
Diminished 7:	1 ♭3 ♭5 ♭♭7*(6)	A°7:	A C E♭ F♯
Augmented:	1 3 ♯5	A+:	A C♯ E♯
Dominant 7(♯5):	1 3 ♯5 ♭7	A7(♯5):	A C♯ E♯ G
Dominant 7(♯9):	1 3 5 ♭7 ♯9**(♭3)	A7(♯9):	A C♯ E G C♮

* ♭♭7 = 6
** ♯9 = ♭3

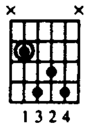
COMMON GUITAR CHORD

Common guitar chord

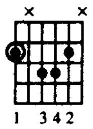
GUITAR CHORDS

Standard Jazz Chord Voicings *(The root is circled.)*

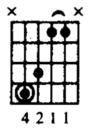
MAJ7



MAJ7



MAJ7



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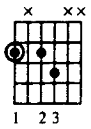

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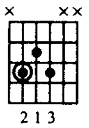
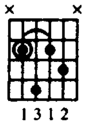
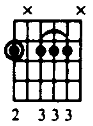


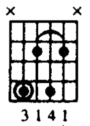
M7



M7



M7



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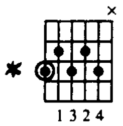

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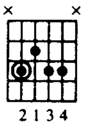

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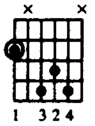

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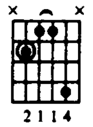
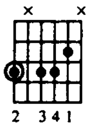
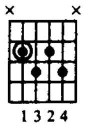


M7(b5)



M7(b5)



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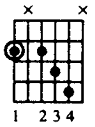

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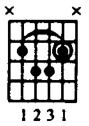

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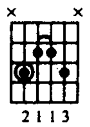

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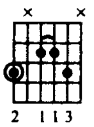
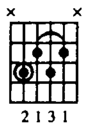


7(b9)



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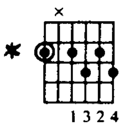

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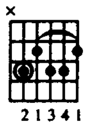

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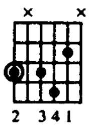

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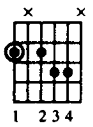

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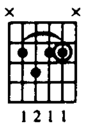
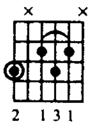


DIM7



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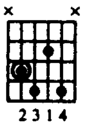

* Do not play the root.